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Discover American History

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HOLLYWOOD

AND THE RISE OF MOTION PICTURES

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July/August 2023

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Indexed and/or Abstracted in:

Children's Magazine Guide
Primary Search and Middle Search
Readers' Guide for Young People
Readers' Guide to Periodical Literature

ABOUT THE COVER

This statue of a filmmaker framing a scene is found at Universal Studios Hollywood in California. The *COBBLESTONE* gang was eager to get in on creating a vision for this month's issue on the rise of Hollywood, movies, and the people who got it all started.

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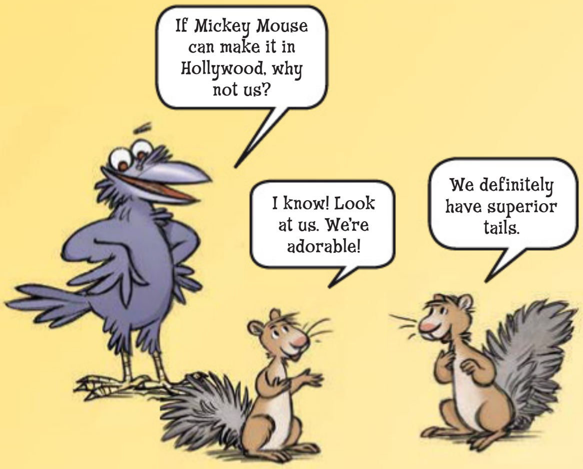

If Mickey Mouse can make it in Hollywood, why not us?
I know! Look at us. We're adorable!
We definitely have superior tails.

Getting Started

Today, the word "Hollywood" brings to mind an internationally famous and glamorous film industry. But in the early 1900s, the place that became Hollywood was just a small town in Southern California. It had a population of about 500 people. Fruit trees outnumbered celebrities. So how did an obscure district of Los Angeles become the birthplace of the modern movie industry?

The story of motion pictures begins on the other side of the country, in West Orange, New Jersey. Thomas A. Edison had set up his famous invention laboratory there. In the late 1800s, his company developed and patented a number of filmmaking techniques. The inventions included the first motion-picture camera and the first motion-picture viewer. Those patents allowed Edison to develop a monopoly on the process of creating moving pictures. But other men saw opportunity in the new field. To avoid Edison's tight control, a few ambitious risk-takers headed out to the West Coast in the early 1900s.

Early films were shot mostly outdoors. Cold and short winter days had made year-round filming difficult in the Middle Atlantic and Northeast. But Southern California's clear, sunny weather offered an ideal climate. Southern California also provided a variety of settings. Places that looked like the Sahara Desert or the planet Mars were within 200 miles. And, eventually, as the film industry expanded, land for large movie studio complexes and labor to fill jobs were available and inexpensive.

Patented means applied for and granted the sole right to make, use, and sell an invention for a set time period.

A monopoly is exclusive control of the production and sale of a product or a service.

Shot means filmed with a motion-picture camera.

Colonel William N. Selig was among the first filmmakers to recognize the benefits of relocating. For more than a decade, he had produced films in Chicago. He set up a permanent studio in Los Angeles in 1909. Residents, however, were not welcoming. Cowboys hired by Selig rode through the streets randomly shooting their guns. Filming took place anywhere and anytime. Camera crews snarled local traffic.

At first, actors and directors rented temporary rooms. They seemed always prepared to return to the East Coast. Then, in the 1910s and 1920s, Hollywood introduced popular performers such as Mary Pickford, Douglas Fairbanks, and Charlie Chaplin, and director Cecil B. DeMille. They became the first stars of Hollywood.

During World War I (1914–1918), Hollywood's stars really shone as they generously gave of their time and talents to support the U.S. war effort. Residents slowly came around to motion pictures and the people who made them.

By the 1930s and 1940s, Hollywood was in its Golden Age. Movies were a part of American lives. Actors and actresses were treated as American royalty. Cinema helped shape the nation's culture. The way people dressed, the items they purchased, even the opinions they held often were influenced by the films they watched. And although only a small number of movies actually are filmed in Hollywood today, the name still conveys "movie capital of the world."

Based on an article by Robert D. San Souci.

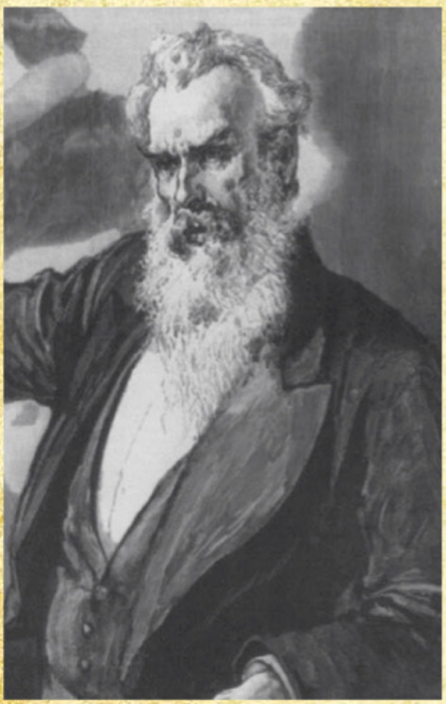
FAST FACT

Originally, a movie studio was considered the actual building in which a movie was filmed. Today, a movie studio usually refers to a company that makes movies.

Those Early Picture Machines

by Edward H. Jones and Andrew Matthews

A row of cameras is set up alongside a track. Attached to the shutter of each camera is a string that stretches across the track. The pounding hooves of a horse and rider racing down the track snap the strings and trip the shutters. Each camera takes a different picture of the horse's stride.



RIGHT: Eadweard Muybridge captured on film the motion of a galloping racehorse by setting up a row of cameras to each take a photo in sequence as the horse raced by (BELOW, OPPOSITE, NEXT PAGES).

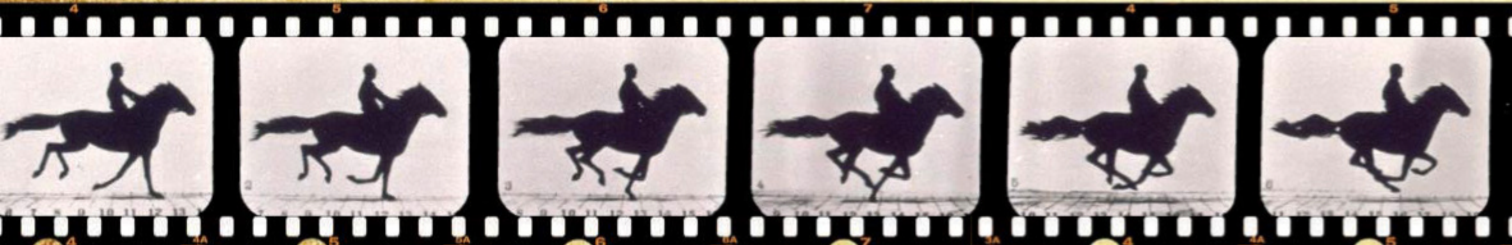
In 1878, photographer Eadweard Muybridge used this method to capture the exact movements of a galloping horse on film. He was interested in the science behind a horse's gait. The sequence of photos proved that all four of a horse's hooves leave the ground at one point during a gallop.

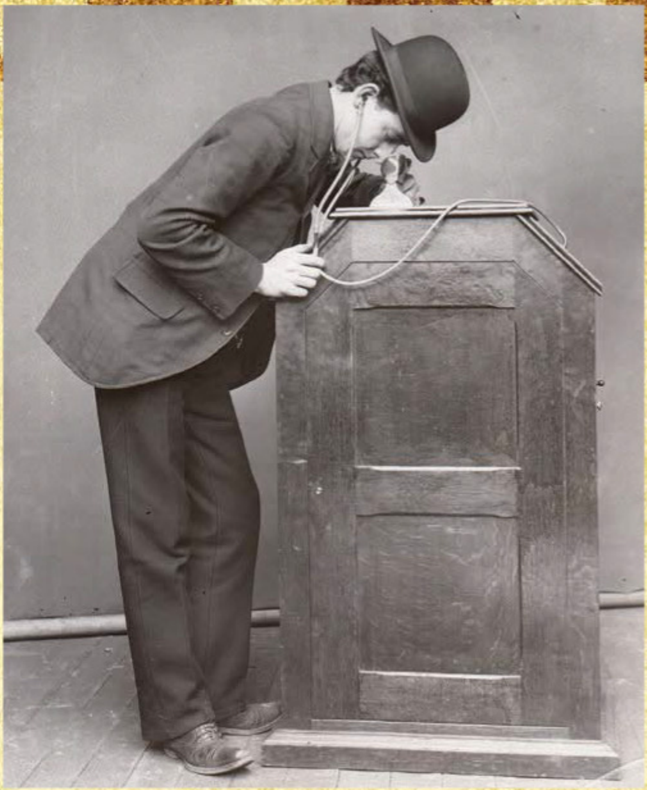
Muybridge also introduced the Zoopraxiscope. It was a flat, disc-shaped device. When spun, it made sequential images on its outer edge appear to be in motion. With his images and his device, Muybridge created an important link to motion picture development.

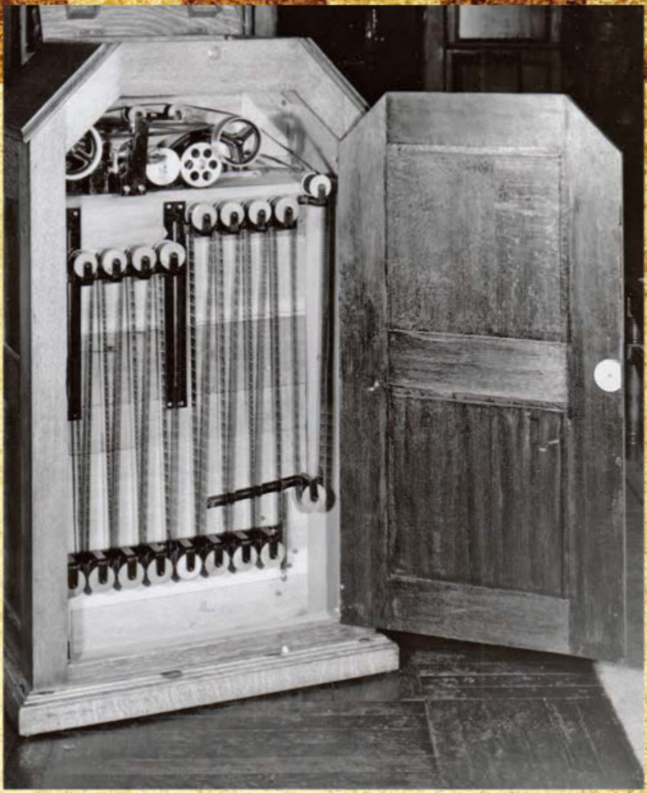
Magic Lanterns

The evolution of moving pictures weaves together many concepts. Those concepts began with magic lanterns. They were devices that used a source of light to project an image painted on a glass slide through a lens and onto a makeshift screen.

Magic lanterns were in use for centuries in Europe. By the 1700s,







people used them in homes as entertainment and in laboratories as educational tools. By the late 1700s, people used them to present "horror shows," to project frightening images to an audience. By the 1890s, elaborate magic lanterns had become popular forms of entertainment in the United States. They sometimes consisted of three lenses projecting multiple still pictures onto a single screen. They often were part of vaudeville shows.

Let Them Spin

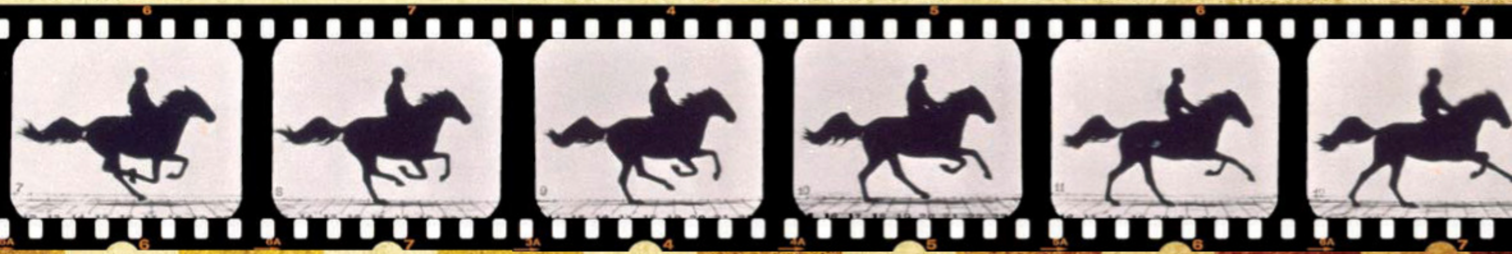
Also in the mid- to late 1800s, various hand-held spinning toys were popular. Phenakistoscopes used plate-shaped discs. Zoetropes looked like lidless cylinders with slits. Praxinoscopes were mirrored, carousel-like trays. When a user spun any of those devices, pictures painted on them appeared to move. Such amusements fooled the human eye into blending a series of individual images into one continuous motion. Similarly, the Mutoscope and the Filoscope used flip cards to create the concept of motion. Those principles still are employed in filmmaking today.

Introducing . . . Film!

Different people building on one another's ideas contributed to

A customer peers through the peephole of a Kinetophone—a Kinetoscope with earphones to listen to sound designed to accompany the short film. INSET: An interior view of a Kinetoscope reveals how the film was fed over rollers.

Vaudeville was a form of live entertainment that often involved a variety of acts.



innovations in moving pictures. Muybridge had demonstrated how photographs taken in sequence could be used to show realistic movement. The cameras he used, however, took photographs on bulky, fragile glass plates.

A major advancement came in 1884. George Eastman had spent more than a decade experimenting with photography. He invented the flexible roll of photographic celluloid film. The film was a big improvement over glass slides, which were difficult to work with.

Thomas A. Edison and his employee William Kennedy Laurie Dickson took that process further. Dickson developed a mechanism that employed perforations on the film's edges to pull it smoothly along sprockets. In 1891, Edison's company introduced the Kinetoscope. It was a cabinet-like device that allowed a viewer to peer through a lens, turn a crank, and watch a short film that ran on a continuous loop.

A Productive Year

In 1894, Eugene A. Lauste, Woodville Latham, and Latham's two sons—in consultation with Dickson—introduced a larger Kinetoscope that held longer ribbons of film. Their Latham loop also introduced a method for keeping the long strips of film from vibrating as they were fed through the machine. Those innovations meant longer movies could be filmed. But the Kinetoscope still only allowed one viewer at a time. In 1895, the group demonstrated their Eidoloscope. It was a machine that projected moving pictures onto a big screen.

A few months later, two French brothers—Auguste and Louis Lumière—patented their *Cinématographe.* The lightweight, easy-to-move machine worked as both a camera and a projector. It allowed an audience to view short films.

Also in 1895, Edison bought Thomas Armat's Vitascope. The Vitascope was a machine that projected kinetographic film onto a screen. The Vitascope offered the best quality moving picture for a large audience.

Telling a Story

Early moving pictures were silent and short—less than a minute long. They were called actualities because they mostly captured scenes of real events, people, or places.

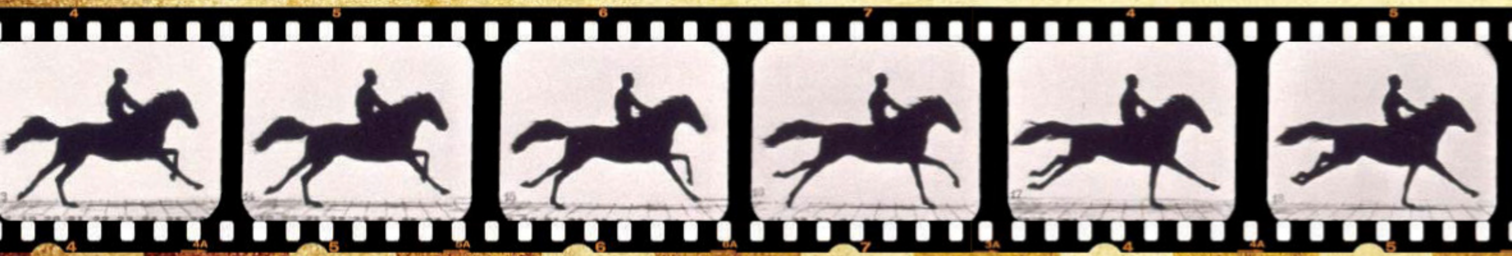
Then in 1903, Edwin S. Porter, a filmmaker working for Edison, filmed *The Great Train Robbery.* The film was 12 minutes long. It increased

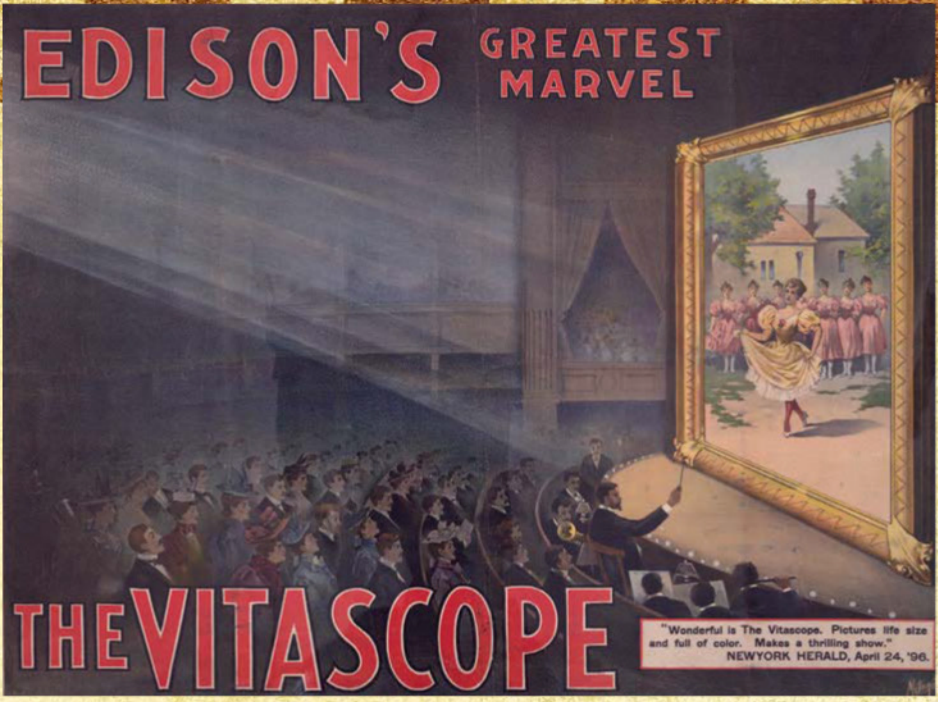
FAST FACT

"Kinetoscope" consists of two Greek words: *kineto,* meaning "movement," and *scopos,* meaning "to watch."

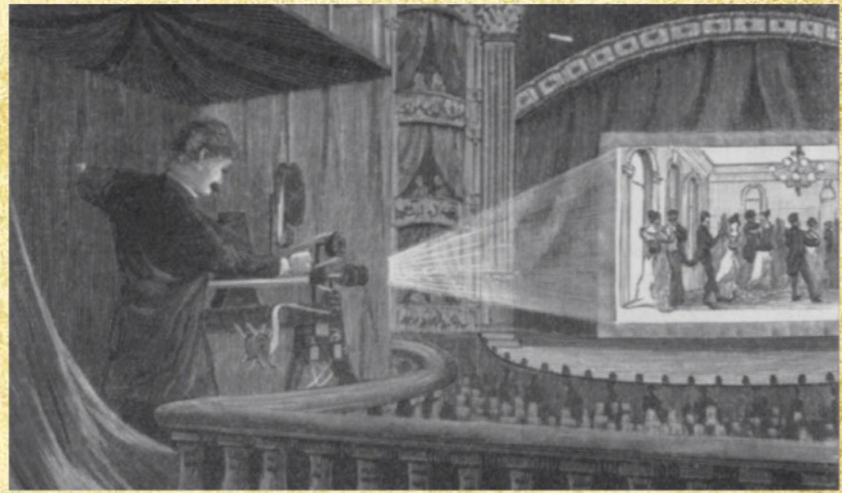
Perforations are holes punched through any material.

Sprockets are toothlike projections on a gear or a wheel.




EDISON'S GREATEST MARVEL
THE VITASCOPE
"Wonderful is The Vitascope. Pictures life size and full of color. Makes a thrilling show."
NEWYORK HERALD, April 24, '96.

LEFT: The Vitascope projected film onto a big screen so that a large audience could enjoy the show. BELOW: The operator of the Vitascope often set up and worked from behind a curtain.

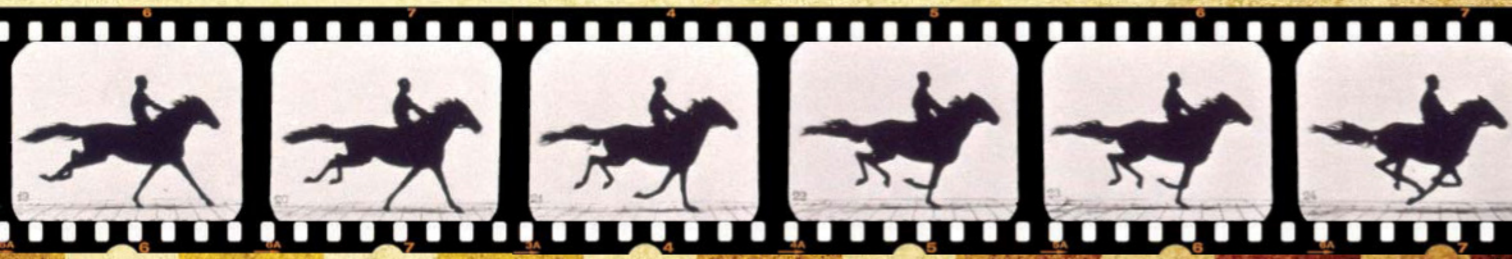


interest in both film production and audience enthusiasm for the concept of moving pictures telling a story.

In 1905, partners John P. Harris and Harry Davis opened a storefront movie theater in Pittsburgh, Pennsylvania. It cost a nickel to attend, and the projected movies played all day long. It was the first of many such small theaters that became known as nickelodeons. By the early 1900s, Americans were flocking to them.

The next major development in moving pictures was adding sound. Most early silent films relied on a live orchestra or live musicians to provide music and sound effects. In 1926, Sam Warner introduced the Vitaphone. It was the first commercially successful device to capture sound on a disc and sync it to a film. Warner and his three brothers used the technology to shoot the first "talkie"—a movie with dialogue. With the release of *The Jazz Singer* in 1927, the movie industry really took off.

Sync means made to occur at the same time.



VAUDEVILLE

From Stage to Screen

by Craig E. Blohm

People today have a variety of ways to catch a show: radio, movies, television, and personal computers. From the 1880s to the 1920s, however, live stage performances were the most popular forms of entertainment in the United States. Known as vaudeville, the traveling shows featured 10 or more acts and lasted for hours. They offered something for everybody. They included comedy, magic, song and dance, animal tricks, acrobatic acts, and dramatic monologues. The shows also were a training ground for performers who eventually became some of Hollywood's first stars.

Vaudeville's roots began in variety shows. Variety shows also offered different acts such as circus acts, medicine shows, and comedy skits. But variety entertainers performed in less-than-desirable places across the country—tough honky-tonks on the western frontier, beer halls in the cities, and seaside dives.

Variety shows catered to working men looking for an escape from their rough daily routine. Rowdy customers ate and drank during the performances. Many of the shows traveled the countryside, bringing their acts to the rural public. Preachers condemned the crude entertainment. A man named Tony Pastor changed all that. He gave vaudeville respectability.

A natural performer, Pastor was born in New York in 1837. By the time he was 24, he was writing songs

FAST FACT

"Vaudeville" mostly likely comes from the French *voix-de-ville,* meaning "voice of the city" or "songs of the street."

Monologues are long speeches made by one person.

Honky-tonks are cheap, noisy bars or dance halls.

Dives are rundown bars or nightclubs.

Crude means lacking refinement or taste.

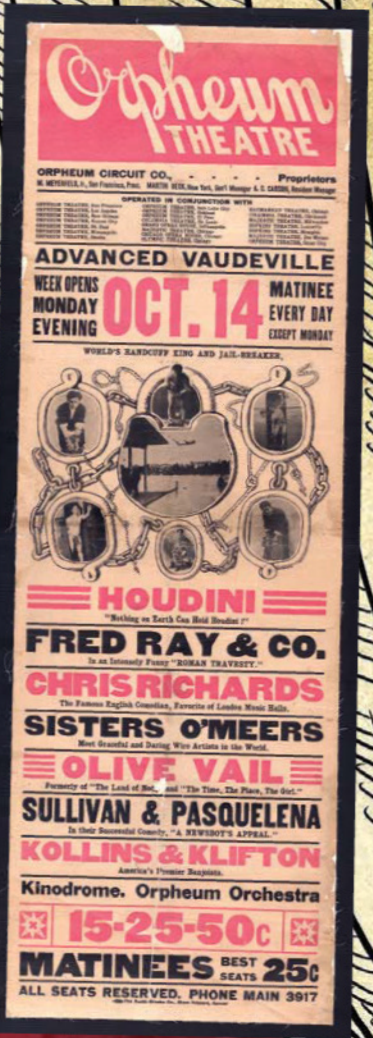
and running his own music hall. On October 24, 1881, he presented the first “clean” vaudeville show in his 14th Street Theater. He banned smoking, drinking, and any inappropriate acts. It was a show families could attend. And it was a hit.

Other producers followed Pastor’s lead. They soon realized that the future of vaudeville was in controlling a chain of theaters. (Pastor never expanded beyond his single theater, which closed in 1908.) The most successful theater chain came from the partnership of two circus veterans.

Benjamin F. Keith and Edward F. Albee met in 1883 when Albee went to work for Keith’s Museum Show in Boston. Starting with two theaters, the Keith-Albee vaudeville theater chain grew to 350 locations by 1925. In 1913, that chain included the “crown jewel” of venues: the Palace Theatre in New York. To “play the Palace” was the highest achievement for a vaudeville performer.

By that time, advancing technology had shifted people’s enthusiasm from vaudeville to other forms of entertainment. Radio brought America’s favorite stage performers into people’s homes for free. Improvements in motion pictures also lured audiences away. For many years, short silent films had been included as acts in vaudeville’s bigger theaters, but talking pictures struck the final blow. In 1932, the Palace began showing feature films along with stage acts, marking the end of true vaudeville.

Vaudeville lived on in spirit. Many of Hollywood’s early stars—Milton Berle, James Cagney, Charlie Chaplin, W.C. Fields, and Joseph “Buster” Keaton—all started on the vaudeville stage. And the most popular entertainment medium of all, television, owes many of its early successes to vaudeville. Today’s late-night talk shows share elements of vaudeville. They continue to entertain audiences with comedy, drama, and music.


Orpheum
THEATRE
ORPHEUM CIRCUIT CO., - - - - Proprietors
OPERATED IN CONJUNCTION WITH
ADVANCED VAUDEVILLE
WEEK OPENS MONDAY EVENING OCT. 14 MATINEE EVERY DAY EXCEPT MONDAY
WORLD’S HANDCUFF KING AND JAIL-BREAKER,
HOUDINI
“Nothing on Earth Can Hold Houdini!”
FRED RAY & CO.
In an Intensely Funny “ROMAN TRAVESTY.”
CHRIS RICHARDS
The Famous English Comedian, Favorite of London Music Halls.
SISTERS O’MEERS
Most Graceful and Daring Wire Artists in the World.
OLIVE VAIL
Formerly of “The Land of Nod” and “The Time, The Place, The Girl.”
SULLIVAN & PASQUELENA
In their Successful Comedy, “A NEWSBOY’S APPEAL.”
KOLLINS & KLIFTON
America’s Premier Banjoists.
Kinodrome. Orpheum Orchestra
15-25-50c
MATINEES BEST SEATS 25c
ALL SEATS RESERVED. PHONE MAIN 3917

A 1901 poster advertises the various acts in a vaudeville show playing at the Orpheum Theatre.

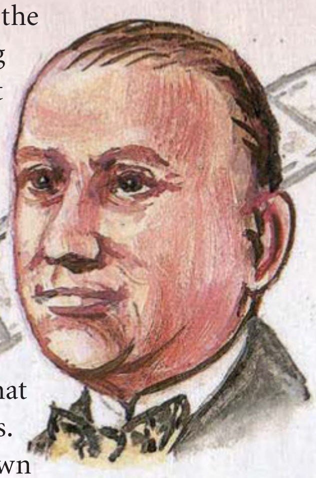
A **feature** is the main motion picture in a program.

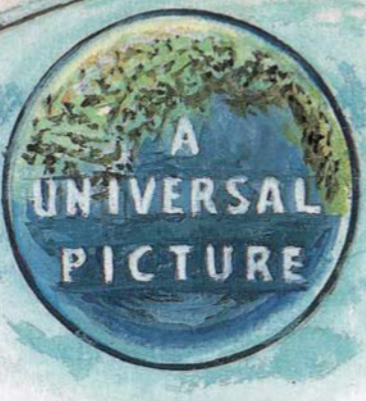
A **medium** is a means of mass communication.

The Capps family traveled around the country performing their singing, dancing, and acrobatic skits in vaudeville shows. They worked 7 days a week and performed in 3 to 4 shows each day.

Movie Moguls an

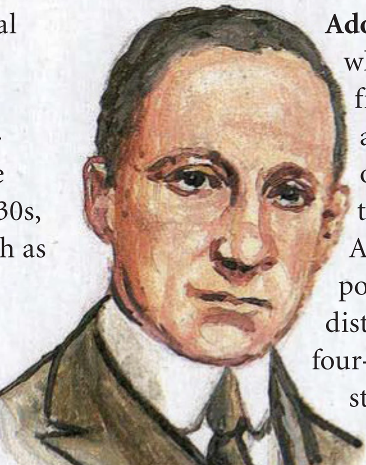
In the early days of Hollywood, getting a movie studio up and running was challenging. The filmmaking industry was cutthroat. The men who succeeded were tough. Many of them were immigrants, who were willing to work hard and to take risks. They also made the geographic shift from starting out in cities on the East Coast to building major studios in California.





Driving Ambition

Carl Laemmle immigrated to the United States from Germany as a teenager. In 1906, he started a company that rented films to theater owners. Later, he began creating his own movies. In 1912, his filmmaking company merged with several others to form Universal Pictures. Ambitious and driven, Laemmle forced out Universal's other partners until he had sole control. In 1913, he built a state-of-the-art studio in Southern California. He called it Universal City. In the 1920s and 1930s, Universal made low-cost genre pictures, such as horror films, westerns, and musicals.



The Shark

Adolph Zukor was a 16-year-old orphan when he arrived in the United States from Hungary in 1889. He worked as a furrier until he purchased a nickelodeon parlor. Zukor saw the excitement that surrounded nickelodeons among America's growing immigrant population. In 1912, he bought the U.S. distribution rights to *Queen Elizabeth,* a four-reel French film. It starred the famous stage actress Sarah Bernhardt. The film's success proved there was a market for feature-length films.

To produce and distribute his own films, Zukor established the Famous Players Film Company. It later became a distribution company called Paramount. Zukor's business tactics earned him the nicknames "Shark" and "Killer." One of the people he forced out of business was **Sam Goldfish,** who later partnered with **Edgar** and **Archibald Selwyn** to form Goldwyn Pictures.

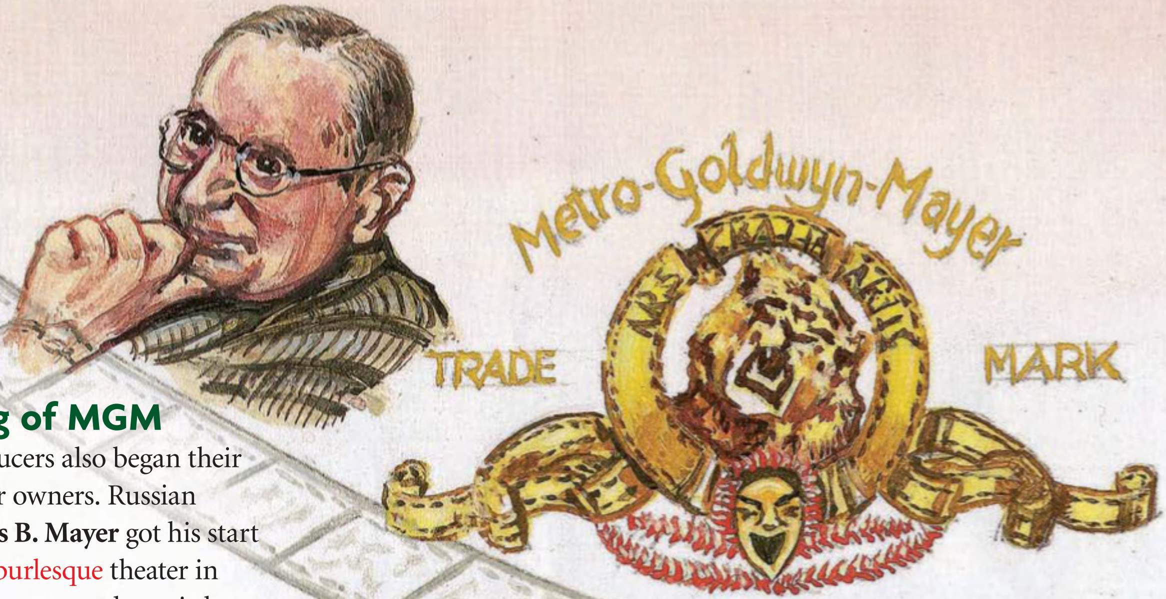
Cutthroat is cruel and merciless.

A genre is a category of artistic composition marked by a distinctive style.

A furrier is someone who deals with animal furs.

nd Studio Sharks

by Gina DeAngelis
illustrated by Howard S. Friedman

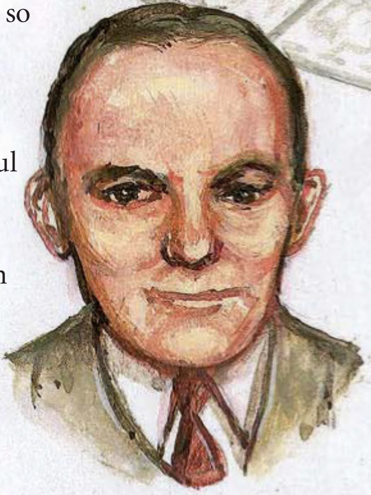


The Making of MGM

Other film producers also began their careers as theater owners. Russian immigrant **Louis B. Mayer** got his start by converting a burlesque theater in Massachusetts into a grand movie house. In 1916, Mayer formed Metro Pictures so he could make his own movies.

Burlesque is a variety show known for its vulgar comedy, dancing, and striptease acts.

Marcus Loew was the son of Austrian immigrants in New York City. He launched a chain of successful theaters called Loew's Incorporated in 1904. In 1919, Loew bought Metro Pictures. When Loew added Goldwyn Pictures to the company in 1924, he renamed the operation Metro-Goldwyn-Mayer, or MGM.



Mayer became the head of production at MGM. He turned it into Hollywood's most prestigious studio. He relied heavily on **Irving Thalberg.** Thalberg got his start as an assistant to Laemmle at Universal Pictures. Known as the "Boy Wonder," he was made the studio manager of Universal's California production facility at the age of 20. During his 12 years as an MGM executive, he made more than 400 films.

An Iron Fist

Another employee of Universal who went on to become a studio head was **Harry Cohn.** Cohn was born in New York to working-class parents from Poland. His brother helped him get a job at Universal Pictures. In the early 1920s, the Cohn brothers and a third partner, Joe Brandt, formed a company that became Columbia Pictures.

Harry ran the company with an iron fist. In fact, a Hollywood columnist once quipped, "You had to stand in line to hate him." Columbia became successful, thanks to its stars, such as actress Rita Hayworth and director Frank Capra.

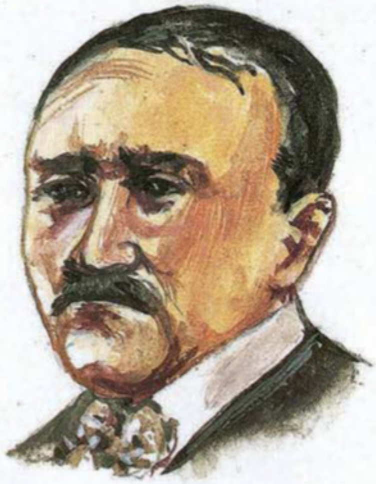
FAST FACT

The studio system meant that all parts of the movie business—the actors, filming, post-production, distribution, and theaters—were controlled by a single company.

Sensational means arousing curiosity or interest due to its exaggerated details.

Antitrust means intending to prevent monopolies or exclusive control by one group.

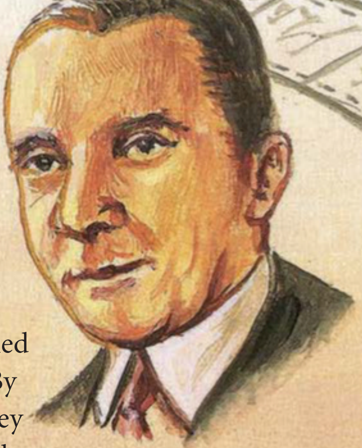
A Self-Made Fox



Still another self-made man was **William Fox**. He was the eldest of 13 children of Hungarian immigrant parents. Beginning with one nickelodeon in 1904, Fox expanded his business and gave a boost to the film industry by buying and building fancy theaters for middle-class audiences in New York and New Jersey. (Many people did not consider nickelodeons to be respectable.) In 1915, Fox Film Corporation began making movies. Famous westerns starred actor Tom Mix, and more sensational films starred actress Theda Bara. By 1917, Fox had set up a Hollywood studio.

In 1929, Fox arranged enormous loans in an effort to buy both Loew's Theaters and MGM. But the U.S. Justice Department decided that the proposed merger violated antitrust laws. Later that year, the stock market crashed, and the Great Depression began. Fox lost control of his company.

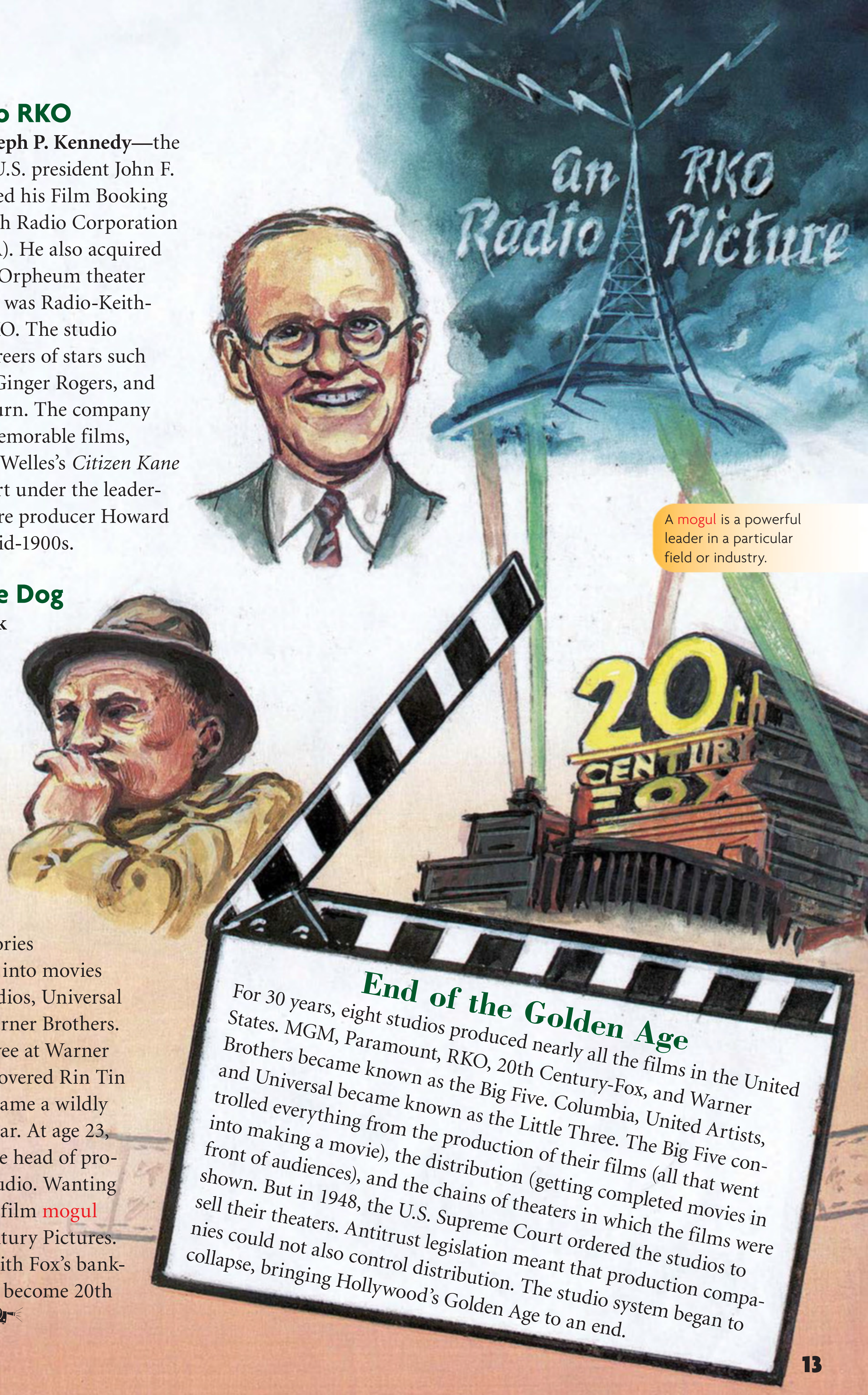
The Brothers Warner



Harry, Albert, Sam, and **Jack Warner** were the sons of Polish immigrants. They got their start in motion pictures in 1903 by showing films from a projector in a tent in Pennsylvania. In 1918, Sam and Jack moved to Hollywood to oversee film production. Harry and Albert remained in New York to handle distribution. By the mid-1920s, they had enough money to invest in a new sound system called Vitaphone. Their 1927 film, *The Jazz Singer*, created a sensation. It was not the first to incorporate sound, but it was the first feature-length movie to include music and some dialogue. It catapulted the company of Warner Brothers to the top of the industry.

From RCA to RKO

In the 1920s, **Joseph P. Kennedy**—the father of future U.S. president John F. Kennedy—merged his Film Booking Office studio with Radio Corporation of America (RCA). He also acquired the Keith-Albee-Orpheum theater chain. The result was Radio-Keith-Orpheum, or RKO. The studio promoted the careers of stars such as Fred Astaire, Ginger Rogers, and Katharine Hepburn. The company also produced memorable films, including Orson Welles's *Citizen Kane* (1941). It fell apart under the leadership of millionaire producer Howard Hughes in the mid-1900s.



A mogul is a powerful leader in a particular field or industry.

Going to the Dog

Darryl F. Zanuck had a difficult childhood—by age 13, he had been abandoned by both parents. Two years later, Zanuck enlisted in the U.S. Army. After World War I (1914–1918), he began writing stories that were turned into movies for Keystone Studios, Universal Pictures, and Warner Brothers. While an employee at Warner Brothers, he discovered Rin Tin Tin. The dog became a wildly popular movie star. At age 23, Zanuck was made head of production at the studio. Wanting more, the future film mogul formed 20th Century Pictures. It later merged with Fox's bankrupt company to become 20th Century-Fox.

End of the Golden Age

For 30 years, eight studios produced nearly all the films in the United States. MGM, Paramount, RKO, 20th Century-Fox, and Warner Brothers became known as the Big Five. Columbia, United Artists, and Universal became known as the Little Three. The Big Five controlled everything from the production of their films (all that went into making a movie), the distribution (getting completed movies in front of audiences), and the chains of theaters in which the films were shown. But in 1948, the U.S. Supreme Court ordered the studios to sell their theaters. Antitrust legislation meant that production companies could not also control distribution. The studio system began to collapse, bringing Hollywood's Golden Age to an end.

Behind the Scenes

by Heather M. Hopkins

illustrated by Kate Forman

ACT SC
TAKE
TIME

Have you ever watched film credits roll up a screen and wondered why it took so many people to make a movie? Here's a who's who of people "behind the scenes" of Hollywood.

A **PRODUCER** is the head decision-maker in the filmmaking process. He or she oversees decisions about the film's script, direction, and budget. After filming is complete, the producer also supervises post-production and distribution of a film.

A **DIRECTOR** is in charge of the creative vision of a film. He or she auditions actors and approves costumes and sets. The director has control over everything from how an actor plays a part to the camera angles. The director also works with the producer, editor, and music composer to complete the movie after filming has **wrapped.**

A **CASTING DIRECTOR** chooses, or casts, the actors in a film. He or she works with talent agents to find specific types of actors—for example, middle-aged women who can sing or kids who can roller-blade. The casting director organizes auditions. The director and the casting director hire the actors for a film.

A **CINEMATOGRAPHER,** or cinema photographer, is in charge of the actual filming of a movie. By adjusting the lighting, camera angles, lenses, and type of film, he or she helps bring the director's vision to life.

A **COSTUME DESIGNER** is in charge of the clothing and accessories actors wear in a film. He or she researches fashion from different periods in history, makes drawings and patterns of costumes, shops for fabrics, and oversees the sewing and construction of costumes.

Wrapped means finished.

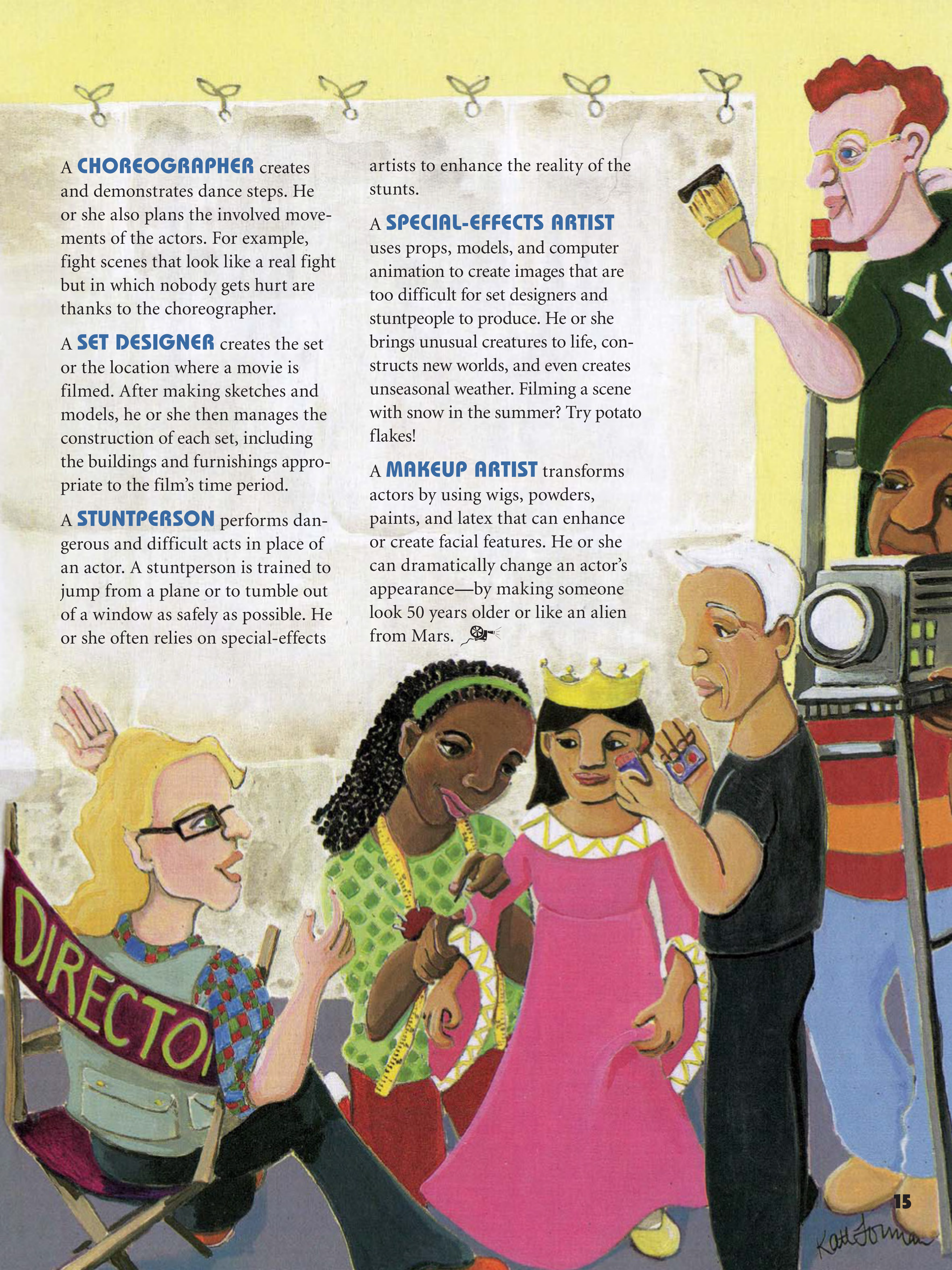
A **CHOREOGRAPHER** creates and demonstrates dance steps. He or she also plans the involved movements of the actors. For example, fight scenes that look like a real fight but in which nobody gets hurt are thanks to the choreographer.

A **SET DESIGNER** creates the set or the location where a movie is filmed. After making sketches and models, he or she then manages the construction of each set, including the buildings and furnishings appropriate to the film's time period.

A **STUNTPERSON** performs dangerous and difficult acts in place of an actor. A stuntperson is trained to jump from a plane or to tumble out of a window as safely as possible. He or she often relies on special-effects artists to enhance the reality of the stunts.

A **SPECIAL-EFFECTS ARTIST** uses props, models, and computer animation to create images that are too difficult for set designers and stuntpeople to produce. He or she brings unusual creatures to life, constructs new worlds, and even creates unseasonal weather. Filming a scene with snow in the summer? Try potato flakes!

A **MAKEUP ARTIST** transforms actors by using wigs, powders, paints, and latex that can enhance or create facial features. He or she can dramatically change an actor's appearance—by making someone look 50 years older or like an alien from Mars.



Silent Stars

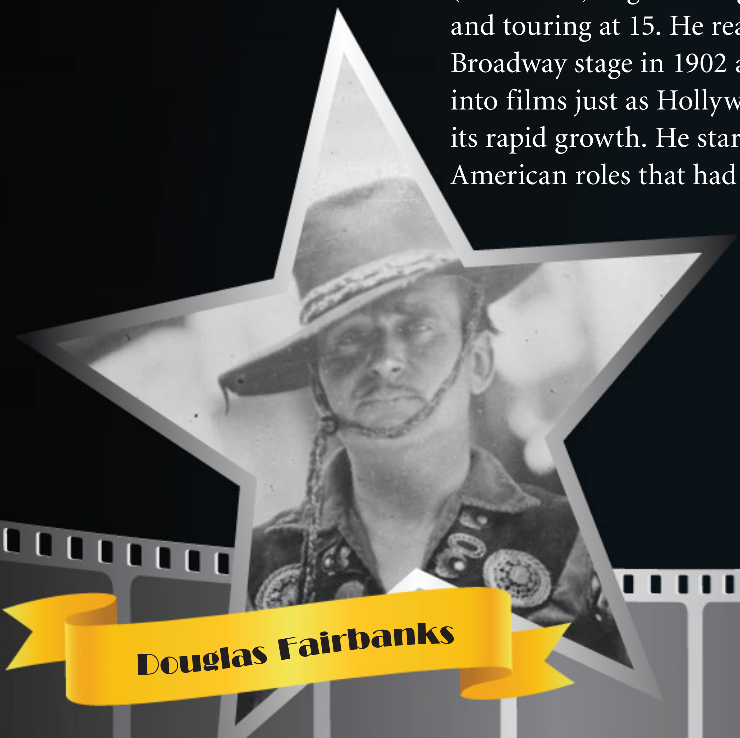
by Gina DeAngelis

Early motion pictures, with their short stories and their silence, could be enjoyed by almost anyone, anywhere. It didn't matter what country you lived in or what language you spoke. The physical beauty of early film actors and actresses drew large and adoring fans. As the fictional silent film star in the classic movie *Sunset Boulevard* (1950) says, "We didn't need dialogue. We had faces."

Douglas Fairbanks (1883–1939) began acting at age 12 and touring at 15. He reached the Broadway stage in 1902 and broke into films just as Hollywood began its rapid growth. He starred in all-American roles that had a comedic touch. Today, Fairbanks is remembered for his swashbuckling action films such as *The Mark of Zorro* (1920) and *Robin Hood* (1922). He performed his own stunts, becoming the "action hero" of his day. He also wrote many of his own screenplays. Fairbanks's son, Douglas Jr., followed in his father's footsteps as an actor.

Swashbuckling means a sword-wielding adventure.

Theda Bara (1885–1955) was born Theodosia Goodman. She landed her first leading role, as a vampire, in the 1914 film *A Fool There Was*. Bara was an exotic-looking woman. Popular fan

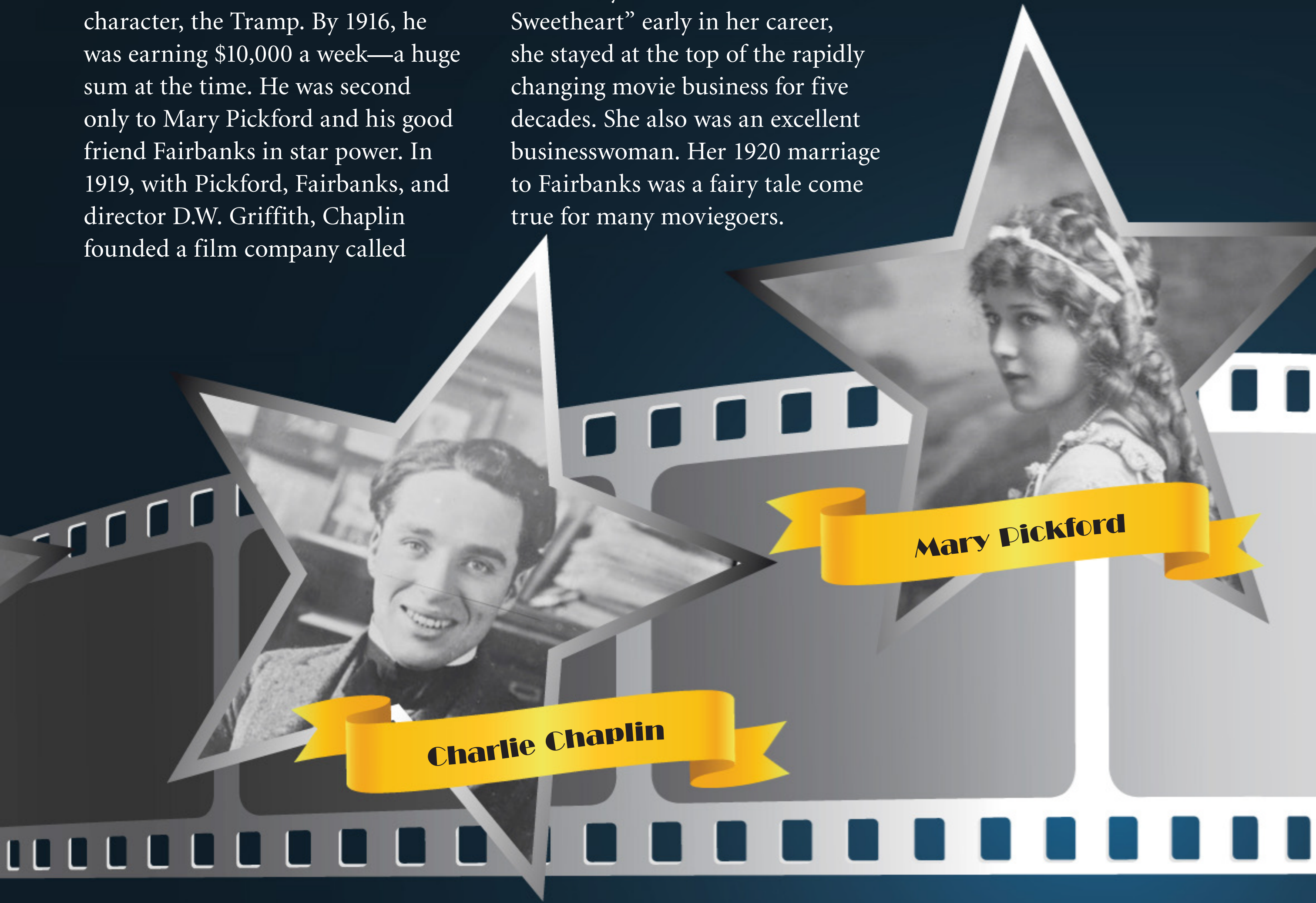

Douglas Fairbanks

Theda Bara

magazines of the day helped spread a rumor that she was the daughter of an Arab sheik and an artist. The stories made Bara a huge box office draw for William Fox's film company. She moved with the company to Hollywood in 1918, where she starred in *Cleopatra*. It was a studio hit. Bara never made the transition to sound. She made her last silent film in 1926.

Charlie Chaplin (1889–1977) first appeared on stage in London, England, at age five. While touring the United States with a vaudeville troupe in 1914, he took a job at Keystone Studios, a short-lived film studio. There, he invented his classic character, the Tramp. By 1916, he was earning $10,000 a week—a huge sum at the time. He was second only to Mary Pickford and his good friend Fairbanks in star power. In 1919, with Pickford, Fairbanks, and director D.W. Griffith, Chaplin founded a film company called United Artists. The Tramp made his last appearance in the nearly silent 1936 film *Modern Times*. Chaplin himself made the shift to sound. He continued to write, produce, direct, and star in his own movies until 1967.

Mary Pickford (1892–1979) started acting as a child to support her mother, brother, and sister. She made her film debut at Biograph directed by Griffith. Biograph was one of the first motion-picture studios on the East Coast. Pickford soon became the first motion-picture "star." She achieved a level of fame that remains unmatched even today. Crowned "America's Sweetheart" early in her career, she stayed at the top of the rapidly changing movie business for five decades. She also was an excellent businesswoman. Her 1920 marriage to Fairbanks was a fairy tale come true for many moviegoers.



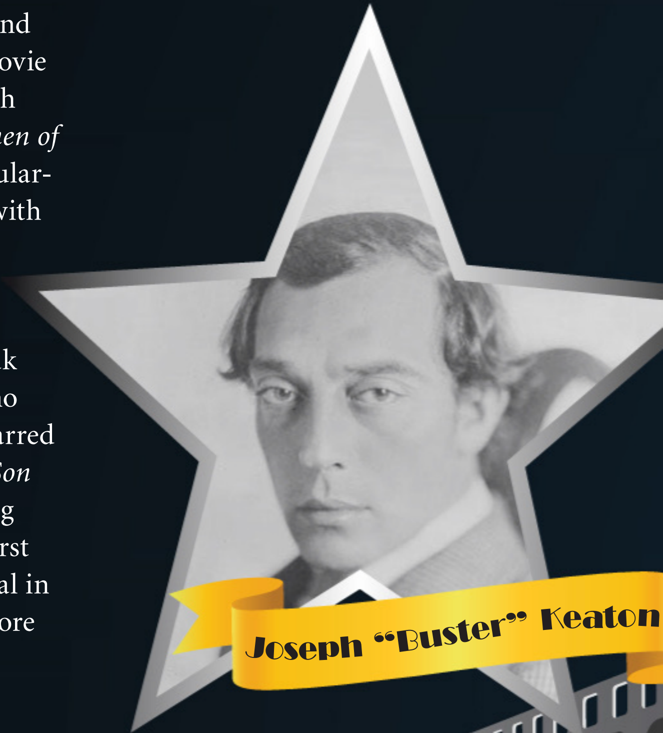
Lillian Gish

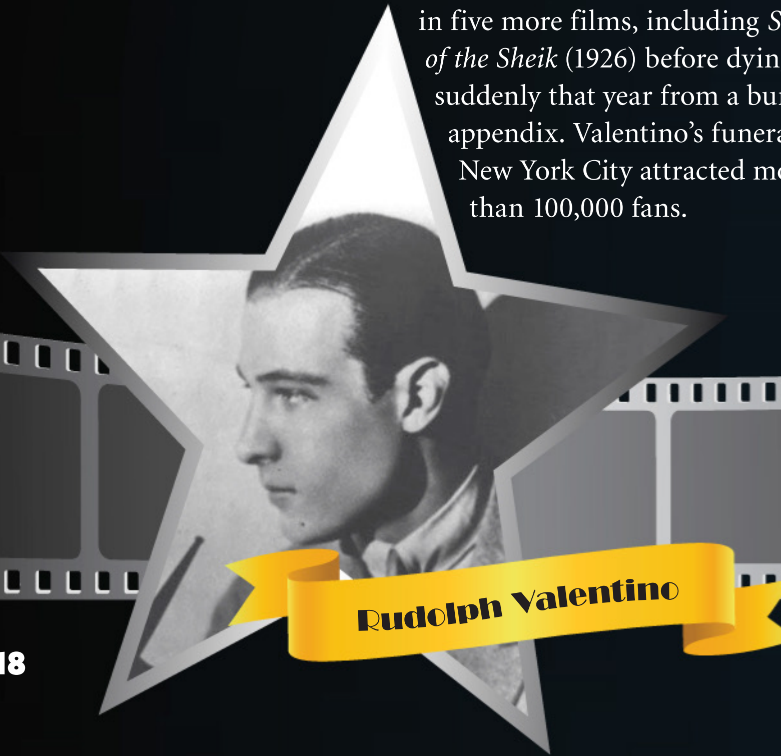
Lillian Gish (1893–1993) began acting at the age of six alongside her sister Dorothy and their mother. In 1912, when she was 19, she met Pickford and Griffith, who cast her in her first motion picture. Over the next few years, she made dozens of movies, including the epics *The Birth of a Nation* (1915) and *Intolerance* (1916). Though most famous for her silent films with Griffith, Gish's career survived the transition to sound and spanned 75 years.

Epics are dramas that include large casts and exotic sets.

Rudolph Valentino (1895–1926) was born in Italy. He immigrated to the United States in 1913. He worked as a busboy and a dancer before becoming a movie extra in 1917. His breakthrough film came in *The Four Horsemen of the Apocalypse* (1921). His popularity was sealed that same year with the release of *The Sheik*. The film was panned by critics but a hit with audiences. Despite taking a two-year break from making movies, Valentino remained a fan favorite. He starred in five more films, including *Son of the Sheik* (1926) before dying suddenly that year from a burst appendix. Valentino's funeral in New York City attracted more than 100,000 fans.

Joseph "Buster" Keaton (1895–1966) earned his nickname at a young age. Excelling at the stunts in his parents' vaudeville act, Keaton's expressionless face added to the comedy. In 1917, he began making short films with comedy star Fatty Arbuckle at Comique Studio. After serving in France during World War I (1914–1918), Keaton made his first full-length feature, *The Saphead* (1920). The following year, he established his own production company: Buster Keaton Productions. There, Keaton made his most famous comedies: *The Navigator* (1924), *Sherlock, Jr.* (1924), and *The General* (1926).





Greta Garbo

Greta Garbo (1905–1990) was discovered by Louis B. Mayer in 1924 after he saw her performance in a Swedish film. Mayer invited her to come to California. Over the course of four years, she made about 10 popular silent films. Her characters often were young, worldly women. She shot to the top of the charts in the shift from silent films to talkies. She also became one of the first international Hollywood stars. In 1930, she was nominated for her first Academy Award for Best Actress for her role in *Anna Christie.* It was her first movie with sound.

Clara Bow (1907–1965) was born into poverty. She won a "fame and fortune" contest sponsored by three fan magazines when she was 16. The top prize was a ticket to Hollywood, where she quickly became a star. Though talented and extremely popular, she was given only lightweight roles that showed off her good physique and flirtatiousness. She embodied the flapper of the 1920s. Her biggest film was 1927's *It,* landing her the nickname of the "It girl." That same year, she starred in *Wings,* the first film to win an Academy Award for Best Picture. Bow survived the transition from silent movies to talkies.

A flapper was a young woman of the 1920s who showed her dislike for conventional fashion by wearing short dresses and short, bobbed hair.

I'm going to be the next big star!

WALT DISNEY'S MAGICAL WORLD

by John P. Brackin

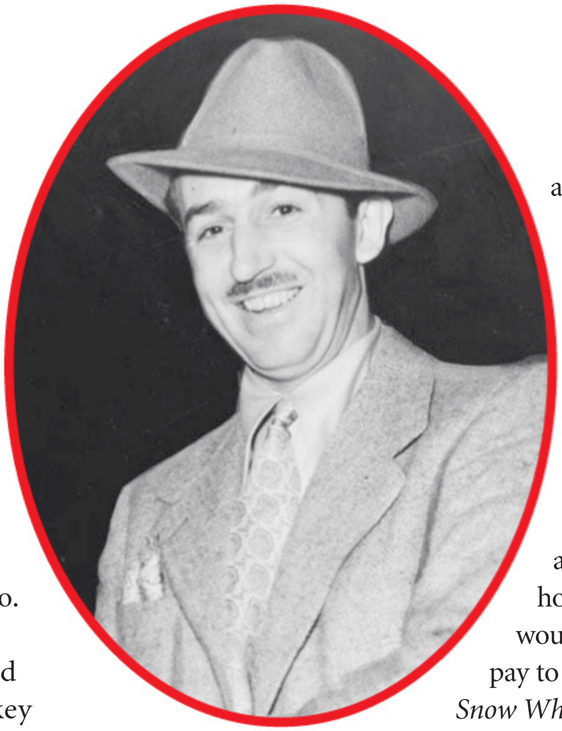
Most people associate Walt Disney (1901–1966) with the theme parks and video streaming platform that bear his name. Yet his greatest legacy may be his influence on moving pictures. In the early 20th century, Disney created groundbreaking cartoons that expanded the artistry and technology of films. And in 1937, he released a revolutionary film that established feature-length animation as a new genre of motion pictures.

Disney first learned about animation in the early 1920s. He was working for an advertising firm in Kansas City, Missouri. As an artist, Disney was fascinated by the idea of moving pictures. He soon began drawing cartoons in his studio in the family garage.

Disney's first company, Laugh-O-Gram Films, produced cartoons based on classic fairy tales for release in theaters. The business did not last, but it set him on course for the future. In 1923, he moved to California to pursue

A legacy is something handed down from the past.

Animation is the process of giving life, motion, or activity to something not alive.



his dream of making his mark on the movie industry. He and his brother, Roy O. Disney, formed a company: Disney Brothers Cartoon Studio.

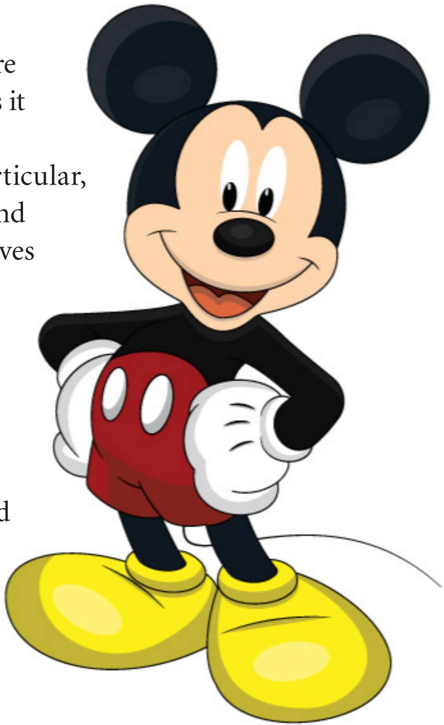
In 1928, Disney created an early Mickey Mouse cartoon, *Steamboat Willie*. It had a musical soundtrack. It was an astonishing development as cartoons at that time were silent. Disney also produced a series of short, original, animated films. Designed to accompany music, he called the series *Silly Symphonies*. In 1932, Disney released the first cartoon in color, *Flowers and Trees*. The eight-minute-long film earned the first Academy Award ever presented for a cartoon.

Disney was constantly pioneering new techniques for animation and dramatic storytelling. He introduced the concept of storyboarding, which still is used today. His studio created new tools, such as the multiplane camera. A multiplane camera shoots through several layers of animated images, parts of which are transparent. It creates the illusion of depth, movement, and other effects.

Storyboarding is the process of preparing a series of drawings that lay out an animated or live movie scene by scene.

In 1934, Disney announced that he was going to design the world's first feature-length cartoon. People were skeptical. After all, who would want to watch a cartoon for an hour? And who would be willing to pay to do so? When *Snow White and the Seven Dwarfs* premiered in 1937, it was greeted with popular and critical praise. As film reviewer Roger Ebert once wrote, "To one degree or another, every animated feature made since [*Snow White*] owes it something."

Disney's influence—in particular, his attention to story detail and cleverly drawn characters—lives on in present-day animation. Disney brought a wooden puppet to life in *Pinocchio* (1940) 55 years before a bedroom full of toys came to life in *Toy Story* (1995). And before ocean life was captured from a fish's point of view in *Finding Nemo* (2004), Disney's *Bambi* (1942) invited audiences to see the forest through the eyes of a young deer. Disney's pioneering accomplishments have made movies more magical.



Walt Disney (TOP) began it all with Mickey Mouse (ABOVE).

A persona is one's public image or personality.

What's in a Name?

by Abigail Kelly

If you were a beautiful woman who dreamed of being a famous actress, would you want a plain name like Norma Jeane Mortenson? Or would you want a more glamorous name to go with your new persona? The real Mortenson chose glamour. When she was 20 years old and signing her first contract with a Hollywood studio, she changed her name to Marilyn Monroe.

From the earliest days of movies, actors and actresses have changed their names. Frances Ethel Gumm became Judy Garland. Garland became famous as a singer, dancer, and actor. Her most famous role was Dorothy in *The Wizard of Oz* (1939). Another actor changed his name twice. Issur Danielovitch Demsky tried Isadore Demsky before

Marilyn Monroe may be the most famous person to change her name to fit her image as a Hollywood star.

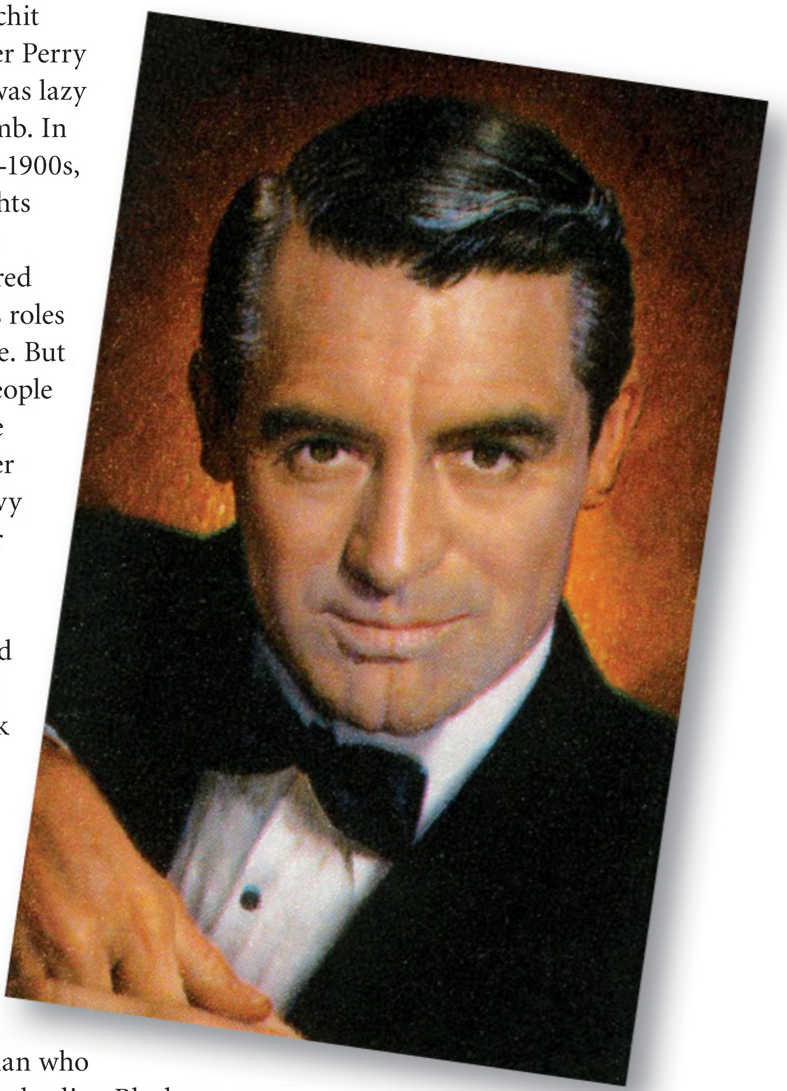
settling on Kirk Douglas. Douglas starred in *Spartacus* (1960) and *Gunfight at the O.K. Corral* (1957).

A stage name is similar to the brand name of any product. When stars change their names, they are looking for something that is both easy for people to remember and to pronounce. For example, actor Cary Grant was born Archibald Leach. He changed his name to match the smooth, romantic characters he often played. More recently, Thomas Mapother IV changed his name to Tom Cruise, and Caryn Johnson became Whoopie Goldberg.

Immigrants played important roles in the early days of the film industry. Yet many immigrants in the business faced discrimination because of their ancestry or religion. American-sounding name changes helped immigrants gain acceptance with U.S. film audiences. In 1917, Schmuel Gelbfisz began a successful film company. But he changed his name to Samuel Goldfish in order to sound less Polish. When he later went into business with Edgar and Archibald Selwyn, Goldfish changed his name again to that of their new company—Goldwyn.

Actors' organizations have rules about each actor having their own, unique name. So newer actors sometimes have to change their names to make them distinct from actors who came before them. Michael John Douglas changed his name to Michael Keaton. He earned fame playing characters as varied as Batman, Beetlejuice, and Birdman. Emily Jean Stone became Emma Stone. She has become famous for her roles in *La La Land* (2016) and *Zombieland* (2009).

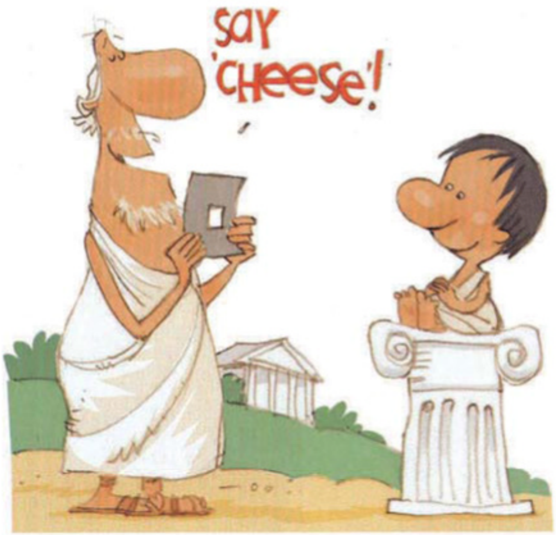
One Black man in Hollywood took a completely different strategy when changing his name. Lincoln Perry chose Stepin Fetchit as his stage name. It appeared to play on the overwhelming prejudice aimed at African Americans at the time. The Fetchit character Perry played was lazy and dumb. In the mid-1900s, civil rights activists considered Fetchit's roles offensive. But other people view the character as a savvy trickster who always managed to avoid the work he was told to do. In reality, Perry was an intelligent man who wrote for leading Black newspapers of his day. His acting career spanned several decades. Today, he is considered one of the first Black movie stars and the first Black actor to become a millionaire.



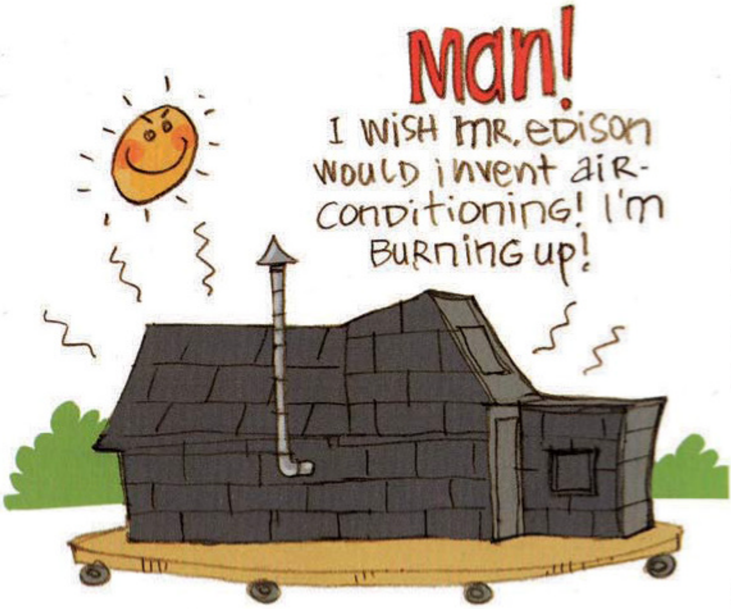
Cary Grant made more than 70 movies as a leading man during Hollywood's Golden Age.

DID YOU KNOW ?

illustrated by Chris Ware

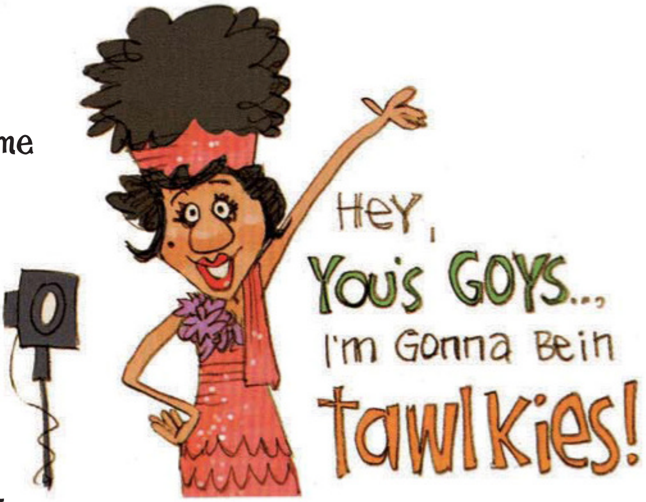


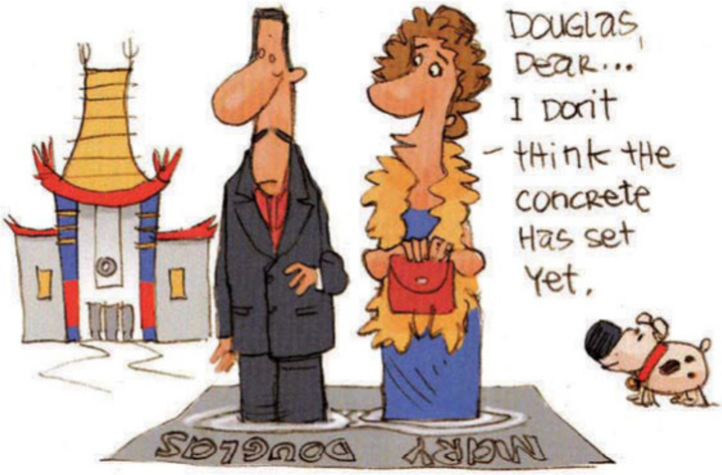
The earliest references to a camera date to ancient Greece. The philosopher Aristotle observed that the sun shining through a pinhole projected a smaller, upside-down image. The concept of the *camera obscura*, as it came to be known, was described in the 1500s. *Camera obscura* is Latin for "dark chamber" or "darkened chamber."


Man!
I WiSH MR. EDiSON WOULD iNVENT AiR-CONDiTiONiNG! I'M BURNiNG UP!

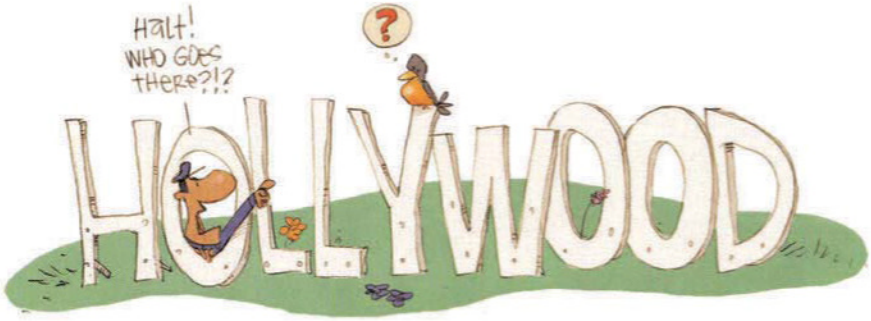
Thomas A. Edison's first studio was a black tarpaper room. It was built on a rotating platform to allow sunlight in through a large hole in the ceiling. The studio was cramped and stuffy. Edison's employees called it the Black Maria (pronounced "mah-RYE-ah"). In the late 1800s, black police vans used to haul away troublemakers were known as Black Marias.

Many well-known silent-screen stars could not get work once talkies became popular in Hollywood. They had heavy regional accents or their voices simply sounded strange. But one silent screen star successfully made the switch. Despite her heavy Brooklyn accent, Clara Bow became known as the "It girl," or a young woman of great popularity and beauty.


Hey, You's GOYS..., I'm Gonna Be in tawlkies!


Douglas, Dear... I Don't think the concrete Has set Yet.
DOUGLAS
MARY

Grauman's Chinese Theatre was known for exhibiting the handprints and footprints of famous Hollywood actors. Among the first actors to leave their prints in wet cement in the theater's forecourt in 1927 were Douglas Fairbanks and Mary Pickford. Fairbanks and Pickford were co-owners of the business with Sid Grauman. Grauman's prints are there, too!


Halt! WHO GOES THERE?!?
?
HOLLYWOOD

Over the years, pranksters have changed the famous "Hollywood" sign several times. A surveillance booth was installed to protect the sign. It was destroyed by lightning in 1999. Today, the sign is in a designated restricted area. It is protected by state-of-the-art security and a 24/7 observation system. A trust also was formed to keep the famous icon safe.

MOVIE

Special effects are the special ingredients that make movies magical. They create scenes that otherwise would be impossible to capture. Consider any of the 31 (and counting) Marvel Cinematic Universe movies. The Avengers transform from civilians into superheroes. They leap

Superhero Iron Man comes to life through the use of special effects.

MAGIC

by Andrew Matthews

from and into moving spaceships. They engage in epic battles against alien armies. Thanks to special effects, those fictional scenes look real.

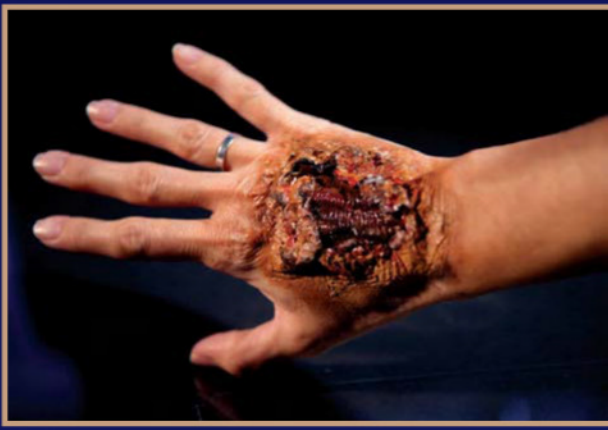
Special effects can be practical or visual. Practical effects are actual objects or elements that filmmakers manipulate or that actors interact with in real time while filming. Many practical effects have been used since the beginning of motion pictures. They include props, models, puppets, makeup, prostheses (artificial features that temporarily change a face or body part), animatronics (lifelike robots), and pyrotechnics (fireworks or explosions).

Practical effects can enhance films in a variety of ways. Early horror films made use of prostheses to bring monsters to life. Puppets have been used to portray aliens and animals. Using stop-motion animation, a director can build a scene by making tiny adjustments to a puppet between shots. Once the film is sped up, the inanimate object looks like it is alive and moving.

King Kong (1933) is a perfect example of this type of filmmaking. The giant ape in the film actually was an 18-inch flexible model covered with fur. The film crew built a miniature jungle set and posed the model in it. The stop-motion process for shooting those scenes was very time consuming. But when the resulting film was projected at 24 frames per second, it gave the appearance of a 100-ton gorilla on the loose!

Set building is another practical effect. In *2001: A Space Odyssey* (1968), director Stanley Kubrick had a large centrifuge built. It created an authentic, movable set in which to capture travel in a space station.

Another type of practical effects is the use of scale models. Director George Lucas broke the mold for this process in *Star Wars: A New Hope* (1977). He had detailed models of spaceships built.



This looks real, but it's not. It's an example of using makeup and prosthetics to create a practical special effect.

Stop-motion animation involves shooting one frame at a time and moving a model or puppet slightly between frames so that when the film is run, the object appears to be moving.

A centrifuge is a rotating container.

With creative camera work and helpful sound effects, the small models look like massive ships speeding through the galaxy in the movie.

Another form of special effects is visual effects. These effects are not filmed during live-action shooting. Rather, they are digital or computer effects that are added in after filming. Visual effects include green screens, computer-generated imagery (CGI), motion-control cameras, and digital compositing. Visual effects often are used to create dramatic realistic scenes. They also bring spectacular imaginary worlds to life.

Star Wars: A New Hope was groundbreaking in the ways it combined practical effects with visual effects. In fact, in 1975, Lucas founded a visual effects company—Industrial Light and Magic (ILM)—to help him bring his vision for *Star Wars* to life. Earlier science-fiction movies showed slow-moving spacecraft that didn't turn. Lucas's film crew shot scenes of model spaceships against blue or green screens. They then combined those scenes with the visual effects of motion-control cameras and digital compositing. The result was dynamic and believable spaceship movements.

Although CGI was introduced in the 1980s, director Steven Spielberg was the first to use this visual effect on a large scale in *Jurassic Park* (1993). Originally, the plan was to film the dinosaur sequences with huge models and stop-motion photography. But ILM designers thought that they could make better prehistoric creatures with a computer—and they did.

Jurassic Park successfully combined animatronics with CGI-created models to make dinosaurs come to life. Since then, advancements in technology have meant that visual effects can easily be blended with live-action scenes. Or they can be used to create a completely fictional but authentic-looking world, as in *Avatar* (2009) and *Avatar: The Way of Water* (2022).

FAST FACT

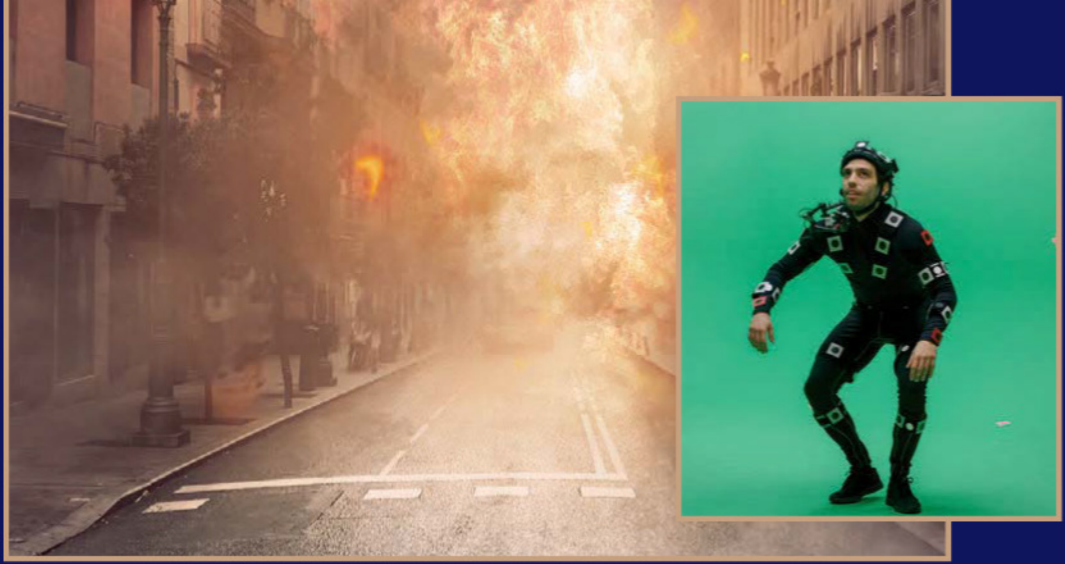
Blue screens initially were used in early movies (and still are used sometimes today), but green screens became more commonplace in the mid-1900s.

Green screens are used as a background to capture live-action filming and are then replaced with a separately created digital background.

Motion-control cameras use a computer to track where and how to film, such as from different angles and at different speeds. A motion-control camera captures a repeated movement over and over so that the layers of film, when put together, look like one seamless shot.

Compositing is a technique that takes different visual elements and combines them into what appears to be one image.

Many of the lifelike *Jurassic Park* velociraptors were computer-generated images.



Visual effects can take two separate images, such as a motion-capture actor in front of a green screen and a dramatic cinematic scene with no actors, and blend them into one scene.

Today, CGI characters stand in for live actors. *Toy Story* (1995) was the first feature-length movie to be created completely by computer. Creepy Gollum from *The Lord of the Rings* movies (2001–2003) was a CGI character based on the movements of actor Andy Serkis and a technique called motion capture. Of course, great movies must have a solid story. But thanks to the magic of special effects, filmmakers today are limited only by their imaginations.

Based on an article by Seth Shostak.

In motion capture, an actor wears a skintight costume studded with reflective dots; computers then pick up the dots' movements and construct an animated character.

MOVIES THAT BROKE THE MOLD

Here is a brief look at historic groundbreaking movies over the years.

The Jazz Singer (1927) was the first feature-length film to include some dialogue and music.

Snow White and the Seven Dwarfs (1937) was the first feature-length animated film.

The Wizard of Oz (1939) was the first feature-length film that used Technicolor, a color motion-picture process.

Jaws (1975) was the first modern blockbuster film.

Star Wars (1977) was one of the earliest films to combine detailed small-scale models with green screens and stop-motion technology. The first of 12 movies, it also introduced the franchise.

Who Framed Roger Rabbit? (1988) was the first film that included both live-action actors and animated characters "interacting" in scenes.

Originally a puppet in *The Empire Strikes Back* (1980), Yoda was a fully computer-generated character in *Revenge of the Sith* (2005).

Jurassic Park (1993) was the first film to use CGI on a large scale to combine actors, green-screen technology, and life-sized animatronic dinosaurs.

Toy Story (1995) was the first feature-length all-CGI animated film.

The Lord of the Rings: The Two Towers (2002) introduced motion capture, in which an actor's performance is replaced with a fictional CGI character.

Avatar (2009) was the first film to create a seemingly real but entirely fictional 3-D world.

—A.M.

A blockbuster is something that earns widespread popularity and enormous sales.

In the film industry, a franchise is a series of movies whose plots share the same universe, characters, and plot lines.

Must-See Hollywood

by Elizabeth Howard

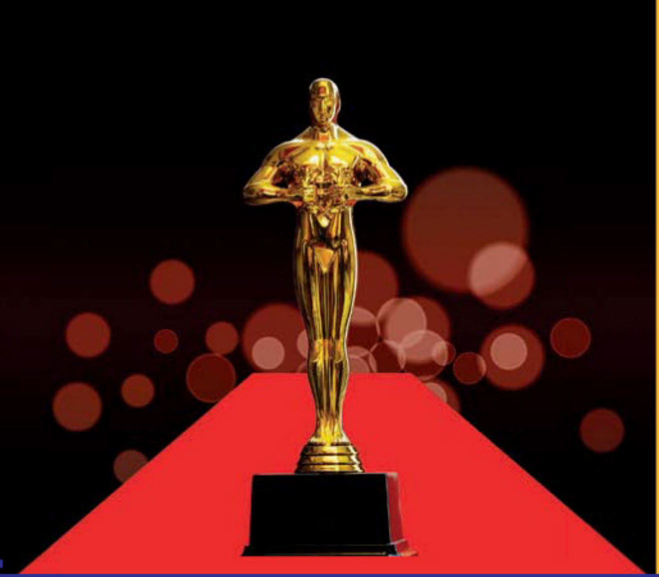
A Few Thousand Stars

One cannot blame pedestrians walking along Hollywood Boulevard and Vine Street for being distracted. Beneath their feet, the sidewalks are full of stars honoring their favorite entertainers. The idea for the Walk of Fame originated in 1953 with E.M. Stuart. As the president of the Hollywood Chamber of Commerce, he hoped to preserve the "glamour and excitement" of the city's major industry. The first of eight stars was placed in the walk in 1960. Almost a decade passed before more stars were added. Today, about 30 stars are added each year, and more than 2,700 stars line the sidewalks. Stars are awarded in six categories: motion pictures, recording, live theatre/performance, radio, sports entertainment, and television.

MARION MARTIN

A Famous Sign

The famous "Hollywood" sign is easily visible high on Mount Lee overlooking Los Angeles, California. Each letter is 50 feet high and 30 feet wide. When first erected in 1923, the sign read "Hollywoodland." It was an advertisement for a new housing development. In 1949, the last four letters were taken down. But the rest of the sign remained to become an icon of the famous entertainment city. Over several decades, though, the letters became rundown. A nonprofit organization—the Hollywood Sign Trust—was formed. It raised the funds to replace the letters and pledged to maintain the famous landmark.



An Iconic Award

Once a year, the Academy of Motion Picture Arts and Sciences recognizes the people who make films happen. Over the course of a star-studded evening, honors are awarded in more than 25 categories, including best actors (male and female), best film, and best director. The Academy Awards were first presented in 1929. By 1939, the Hollywood red-carpet event became famously known as the Oscars. Oscar is the 8.5-pound, 13.5-inch gold-plated statuette that is handed out to each winner. Winning an Oscar is one of the highest honors people in films can receive: Voting is done by and among peers in each category.

A Bustling Boulevard

Before Hollywood made Sunset Boulevard famous in the 20th century, it was an 18th-century cattle route. Today, the wide, high-traffic road winds through the heart of Los Angeles, ending more than 20 miles away at the coast. It goes through famous neighborhoods, such as Bel-Air, Beverly Hills, West Hollywood, and the Pacific Palisades. Shops, restaurants, studios, music clubs, homes, and plenty of neon signs line sections of the "strip," too. A cruise down Sunset Boulevard offers a window into Hollywood's classic lifestyle.

The Silk Road

A Splendid Theater

Sid Grauman already owned two theaters in Hollywood in the mid-1920s. But in 1927, he built his dream theater: Grauman's Chinese Theatre. It became famous as *the* place to show Hollywood premieres. It also became famous as the place to catch a glimpse of famous film stars. In 1968, the theater was declared a cultural historical landmark. In 2013, Chinese electronics manufacturer TCL bought the naming rights to the famous structure. Now known as the TCL Chinese Theatre, it is committed to preserving its Hollywood legacy while also offering new technology to give moviegoers the best modern experience.

Premieres are the first public showings of a movie or a performance.

Saving the Art of the SILVER SCREEN

by Kathiann M. Kowalski

Nitrocellulose is a cottonlike compound derived from plant starch that has been treated with sulfuric and nitric acids and is used in the making of explosives.

Decomposed means broke down.

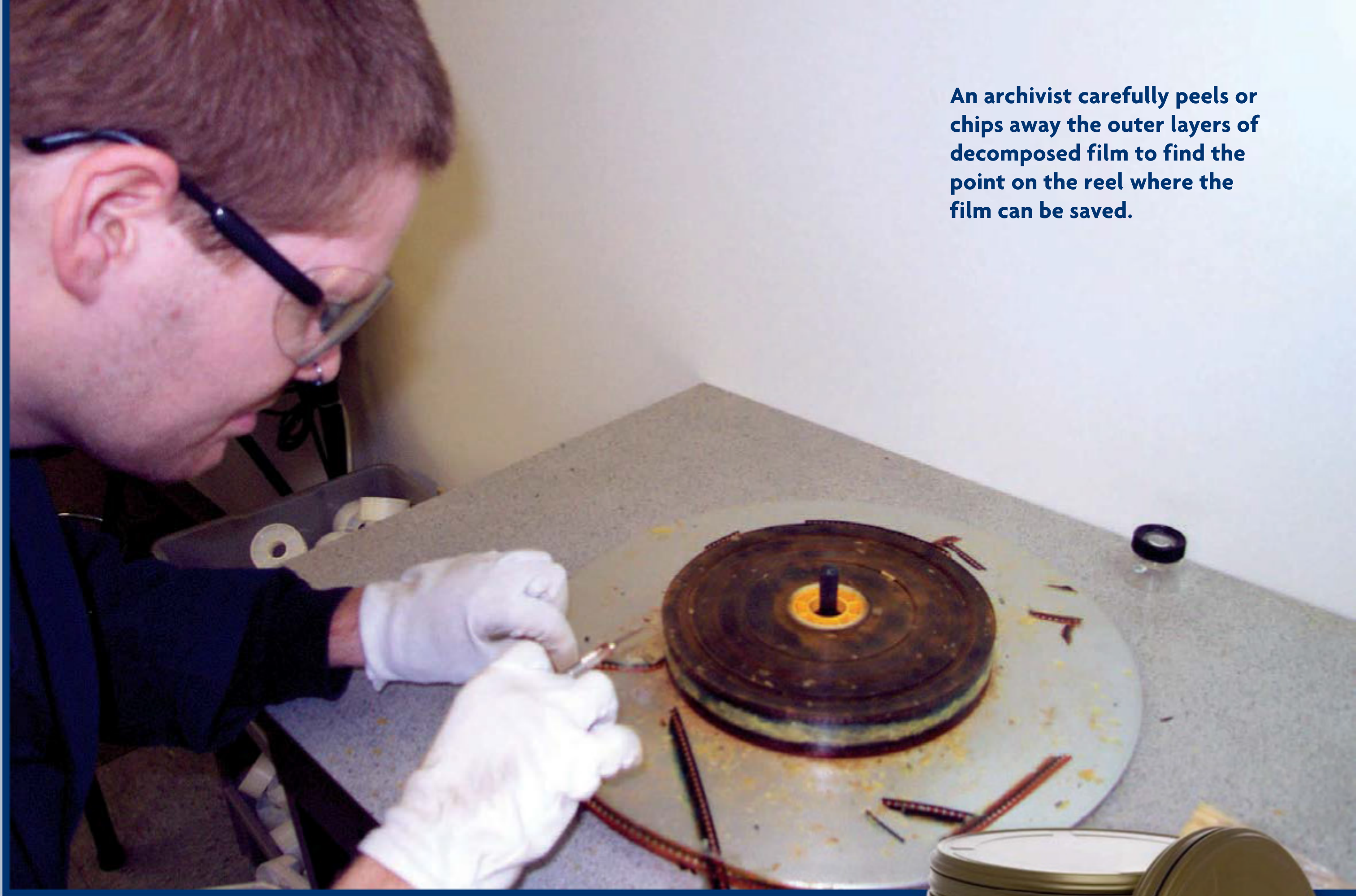
Spontaneously combust means burst into flames without an outside heat source.

When George Eastman died in 1932, he left his 50-room home in Rochester, New York, to the University of Rochester. But the school found the estate too large to use effectively. So a decade later, when the state of New York decided to create a museum of photography in Eastman's memory, the university donated the mansion and grounds to house it. Today, it seems fitting that the estate of one of the earliest pioneers in photography has become famous as the George Eastman Museum. It holds several million objects related to photography and film. It leads the way in film preservation and conservation. It offers viewings of original historic films in its specially equipped Dryden Theater. *COBBLESTONE* spoke to the folks at the museum to understand what goes into their preservation work.

The George Eastman Museum originally was home to George Eastman, the pioneering inventor of photographic film.

What makes classic films so fragile?

Basically, the materials that they were made on: Nitrocellulose-based material decomposed from the time it was made because it interacted with moisture in the air. Nitrocellulose also has a habit of catching fire when exposed to flames, or it can spontaneously combust.



An archivist carefully peels or chips away the outer layers of decomposed film to find the point on the reel where the film can be saved.

Sounds dangerous! Is that why filmmakers switched to a different type of film by 1949?

They came out with what they called safety material on an acetate base.

Did that decompose, too?

It didn't turn into powder like nitrate film can, but it shrank and got what is commonly called vinegar syndrome.

What about today's films?

Today, we use more of a plastic, called polyester. Polyester is a long-chained synthetic molecule. Polyester is used for different things, such as fabric fibers, bottles, filters . . . and films.

How does the George Eastman Museum store films?

The cooler and drier you keep the materials, the longer they will last. We keep our underground vaults at about 40 degrees Fahrenheit year-round, with a relative humidity of between 25 and 30 percent. Also, we do air exchange: The air is replaced every so often, so any off-gassing is replaced with fresh air.

Under those conditions, how long should the materials last?

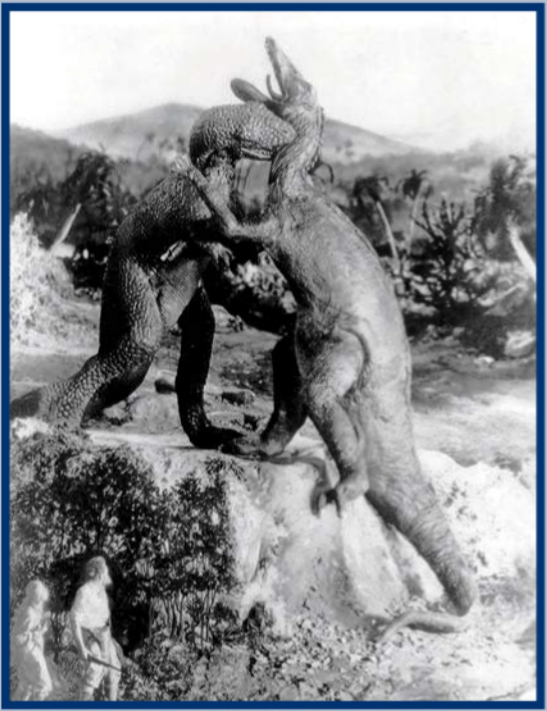
Between 600 and 800 years. We have a responsibility to hundreds of years from now, when [there is the possibility of] film disappear[ing]. We have to be able

When stored in metal containers in cool and dry archival vaults, reels of historic film can be preserved for up to 800 years!

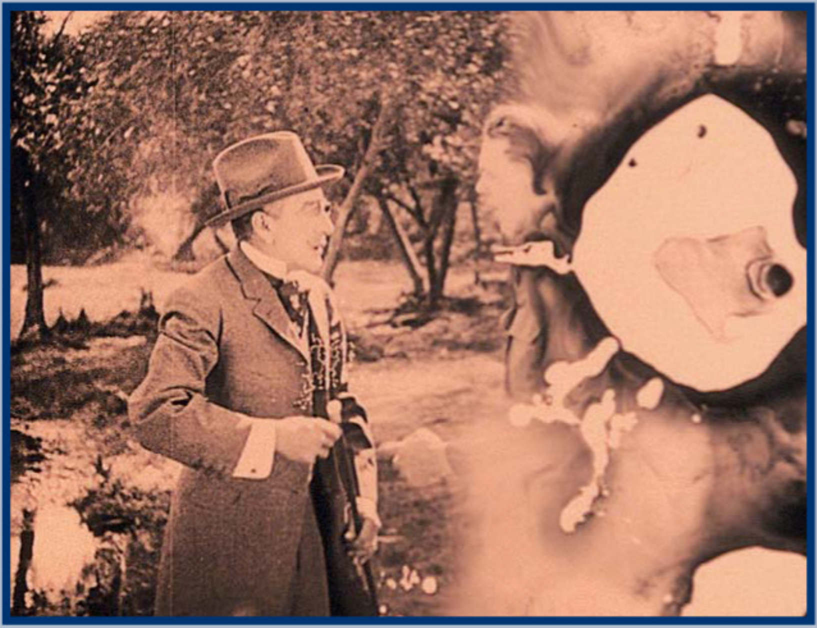
Acetate is a salt of an organic acid, distinctive for its vinegar odor.

Vinegar syndrome is the vinegary odor that results from the release of acetic acid as a film deteriorates.

Off-gassing means releasing vapors as a result of a chemical reaction.



Stills from 1925's *The Lost World* (RIGHT) and 1916's *Snow White* (FAR RIGHT) show the high quality of restoration at the museum—old films look new again! Compare these restored frames with the damaged frame (BELOW).



to show people in the future what it was like to go to a movie theater and see a film, [just as] we do today.

Censorship is the examination and removal of information considered objectionable.

Why don't we just use DVDs or other digital formats for making archives of all old films?

At this point, we have not found a carrier [or format] for digital information that is long-lasting enough. And the technology advances so quickly that within 5 to 10 years, you may not have the same machine anymore to run that particular format. Archivists are doing long-term investigations into digital technology. But we're also realizing that we [need] to have the original films.

What is involved in restoring old films?

Normally, we want to restore a film to the way it was when people first saw it in the theater. Scenes may have been edited out [because of] censorship, or they may have just been lost through use, wear and tear on the materials, or decomposition.

How do you know what the original looked like?

We have to have an example of the film that is still in very good shape. Or, we have to have a script or something that tells us the way that film was.

An archivist examines a nitrate film in good condition to determine if any work needs to be done.

Where do you find the missing material?

A lot of times, [we] search in all the other archives, even worldwide.

Can you fix films with computer technology?

You can restore materials that have been damaged from cuts, scrapes, flaking, and some decomposition. You can even create fill-in frames. There is a limit to it, though, at this point.

Because sometimes there isn’t enough film left?

Exactly. You just don’t have enough.

Can you give some examples of restorations that worked?

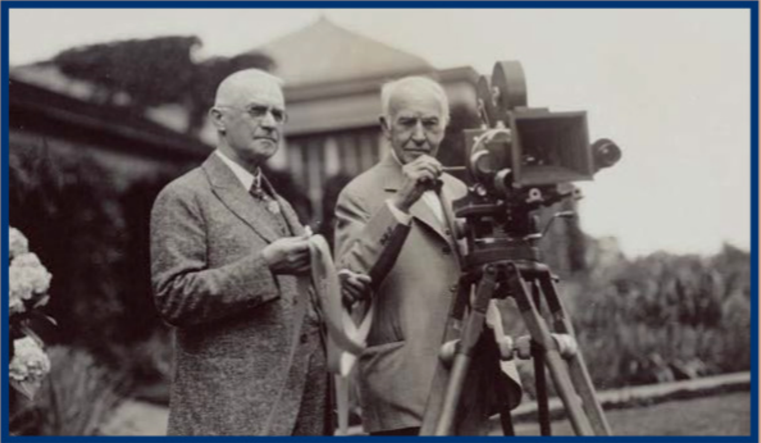
We did a restoration of *The Lost World*, the 1925 version. We also did a restoration of the 1916 *Snow White* with Marguerite Clark. This is supposedly the film that Disney saw as a teenager that later made him [create] *Snow White and the Seven Dwarfs*. And we’ve done several restorations of Lon Cheney Sr.’s classic horror films. One of his best known films was called *The Unholy Three* in 1925.

What’s the greatest thrill after a good film restoration?

To see something look so much as it did when it first came out . . . and to have many people see it.

GOING BUT NOT GONE

It is possible that half of all American films made before 1950 have been lost forever. As many as 90 percent of the remaining classic film prints are in poor condition. They risk further deterioration unless they are stored in archives. Like the George Eastman Museum, the UCLA Film and Television Archive in Los Angeles, California, focuses on preserving and appreciating the moving pictures of film and television. It holds more than 159,000 film titles and 132,000 television titles in its collection.



George Eastman (left) and Thomas A. Edison (right) both contributed to the development of film and motion pictures.

ALL ABOUT

Can you solve this crossword puzzle about Hollywood? All the answers can be found in this issue. The solution is on page 49.

ACROSS

2. Glamorous actress _____ Monroe's given name was Norma Jeane Mortenson.

7. In the filmmaking process, the _____ is responsible for all the big decisions.

8. Famous today for the magical theme parks and the television channel that bear his name, Walt _____'s legacy began with animated films.

9. Carl Laemmle became one of the first successful studio owners after he founded _____ Pictures in 1912.

10. Inventors Thomas A. Edison and William Kennedy Laurie Dickson created the _____, the first moving-picture machine.

13. Charlie _____ was one of Hollywood's first major stars.

14. This character began as a puppet but was completely computer generated by the 2005 installment in the *Star Wars* franchise.

DOWN

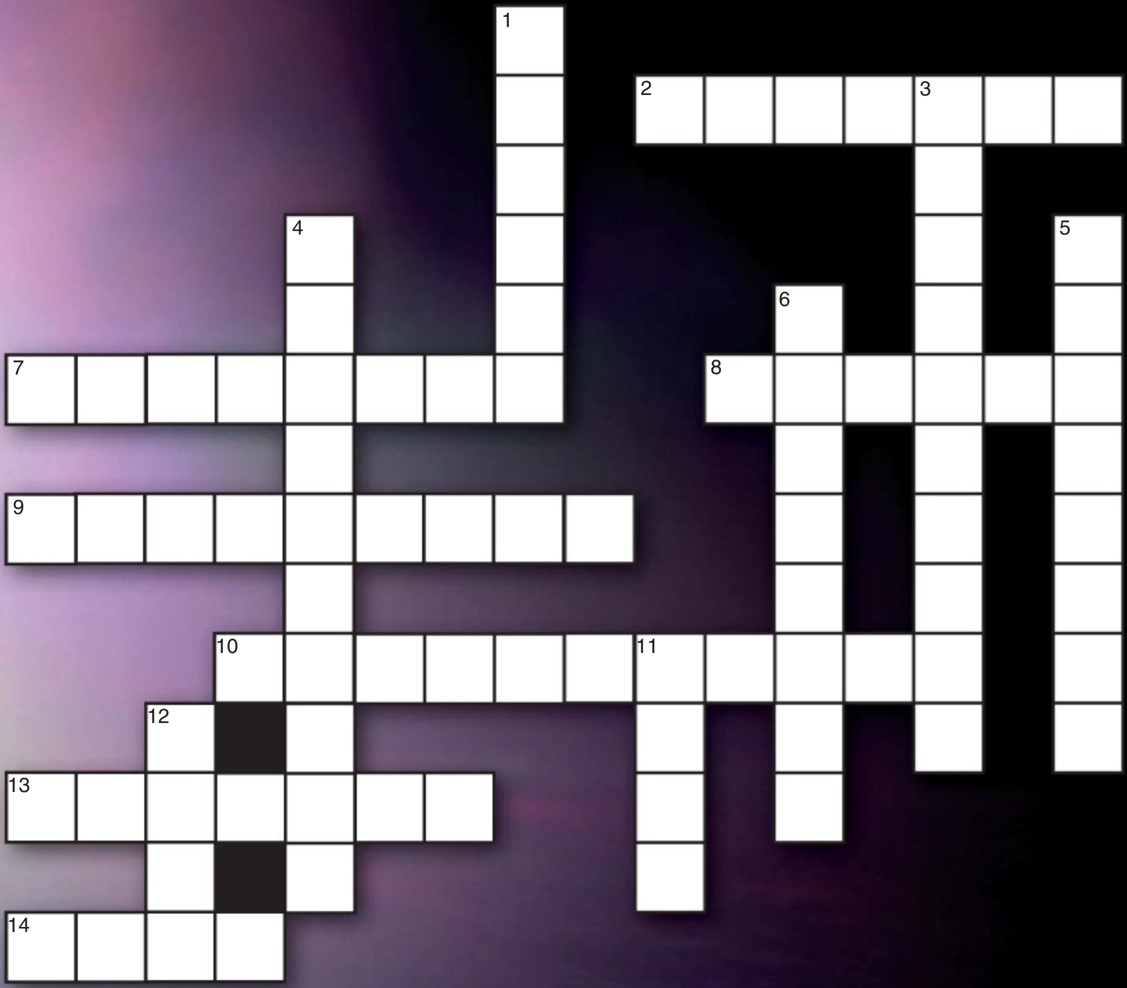
1. Four brothers, sons of Polish immigrants, formed the movie studio that became known as _____ Brothers.

3. Hollywood is located in the California city of _____ _____.

4. Before moving pictures became popular, people enjoyed live stage shows known as _____.

HOLLYWOOD CROSSWORD PUZZLE

by Will Bremen



5. In 1995, _____ _____ became the first feature-length movie to use all computer-generated characters.

6. Mary _____'s early and long career in movies earned her the nickname "America's Sweetheart."

11. Over the years, entertainers have been immortalized with a _____ on the Hollywood Walk of Fame.

12. The Hollywood sign originally ended in "_____"—it was built to advertise a housing development.

IN OTHER NEWS

ANIMAL ACTORS

by Emily Cambias

Actors take on all kinds of roles, and animal actors are no different. Take a look at these animals who proved essential to the show!

Four-Legged Star

U.S. Army corporal Lee Duncan was scouting a bombed-out French village during World War I (1914–1918) when he stumbled upon a malnourished dog and five puppies. He rescued the animals and found owners for all the dogs, keeping two of the puppies for himself. He brought the two puppies back to the United States after the war. One puppy died, but the other dog grew into an athletic pet who loved to learn new tricks. Duncan settled in Los Angeles, where his neighbors were film stars and cameramen. He became convinced that his dog, Rin Tin Tin, would be a perfect animal actor. And he was right. The German shepherd was intelligent and had an expressive face. Between 1922, when Rin Tin Tin got his first role, and 1932, when he died, he starred in 29 films. He became internationally famous and beloved for his heroic roles. Newspapers and radio shows announced his death as though he were a human celebrity.

Winter's Starring Role

Winter, a bottlenose dolphin, was found on the eastern coast of Florida in 2005 entangled in a crab trap. The Clearwater Marine Aquarium rescued her, but the trap had cut off blood supply to her tail. Most of her tail fell off. More of her tail had to be amputated to avoid infection. The aquarium worked with prosthetic makers to create an artificial tail for Winter so that she could swim. When Warner Brothers decided to make a film about Winter, filmmakers worked with the aquarium's trainers. In *Dolphin Tale* and its sequel, Winter plays herself. She'd already learned to work with humans. So, the film crew structured Winter's parts of the film around signals she already knew. A puppet filled in for dangerous or difficult scenes.

HORSING AROUND

The three *Lord of the Rings* movies were filmed over a collective one and a half years. Many of the key actors spent a lot of that time on horseback, riding across windy New Zealand plains or acting out carefully planned battle scenes. Most of the horses, however, were ridden by their actual owners, not actors. The filmmakers needed lots of horses and riders to create the dramatic battle scenes. And when filmmakers sent out an open call for local horse owners to help fill the scenes, New Zealanders answered. Through the magic of computers and digital remastering, about 250 live horses were transformed into thousands of horses for those big action scenes. The magic of filmmaking also transformed the New Zealand riders—who were mostly women—to look like men in the battle scenes by adding beards.

GOING GLOBAL

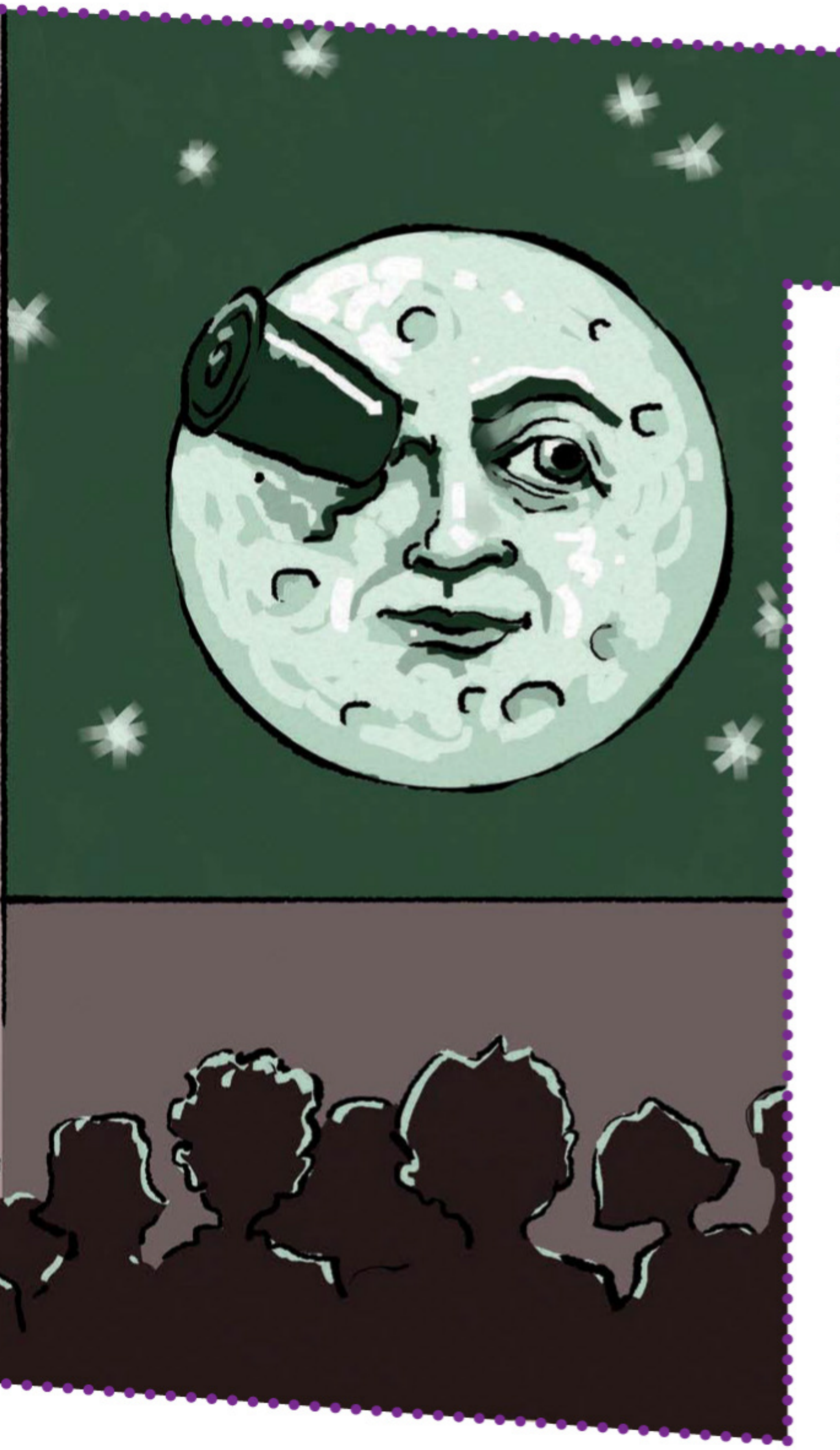
by Bryan Langdo

An International Industry

For many countries, cinema plays an important role in their culture. Here are three countries with interesting film industries.

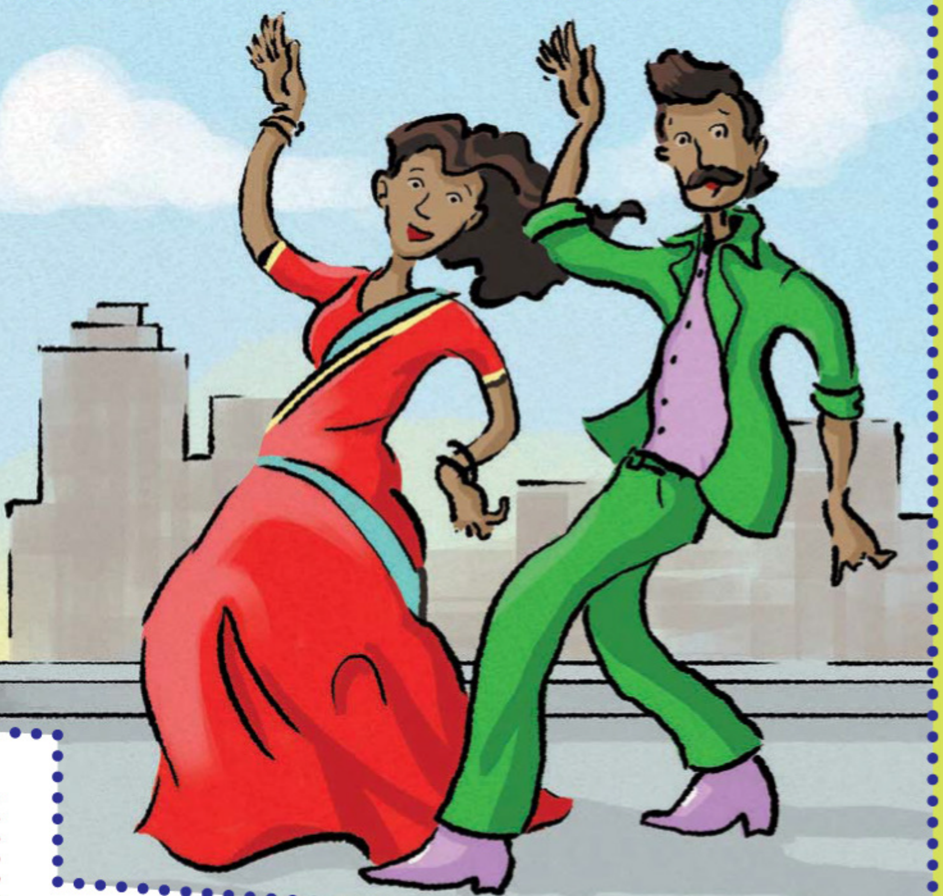
FRANCE'S FIRST FILMS

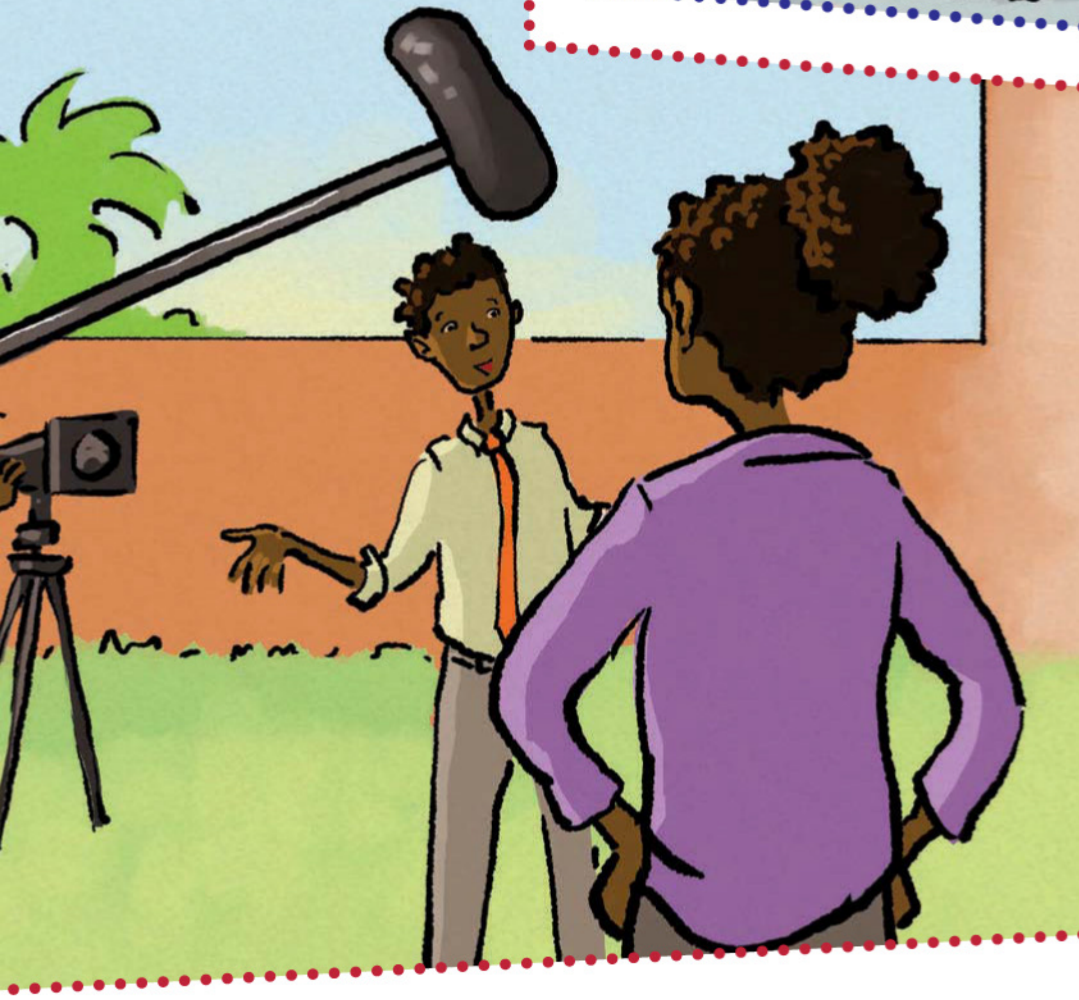
In 1895, two French brothers, Louis and Auguste Lumière, made a silent film called *Arrival of a Train at La Ciotat.* At just 45 seconds long, it was the first film to be projected onto a screen for an audience. In 1902, French illusionist Georges Méliès made *A Trip to the Moon.* This science-fiction film had a big budget. It included fancy sets and groundbreaking special effects. During the next several decades in France, film studios controlled the creative process. But in the 1950s and 1960s, a movement—the French New Wave—changed that. French directors took more creative control and were able to tell more personal stories.



India's Bollywood

Film has been an important part of Indian culture since the 1930s. Movies are shot in more than 20 languages. One of India's largest cities, Bombay, quickly became the center of India's film industry in the Hindi language. In the 1970s, people began calling it "Bollywood." (Bombay has since been renamed Mumbai). Some Bollywood movies deal with crime and the darker side of society. But many movies are romantic comedies with huge musical numbers and incredible choreography. Today, India produces more movies than any other country.





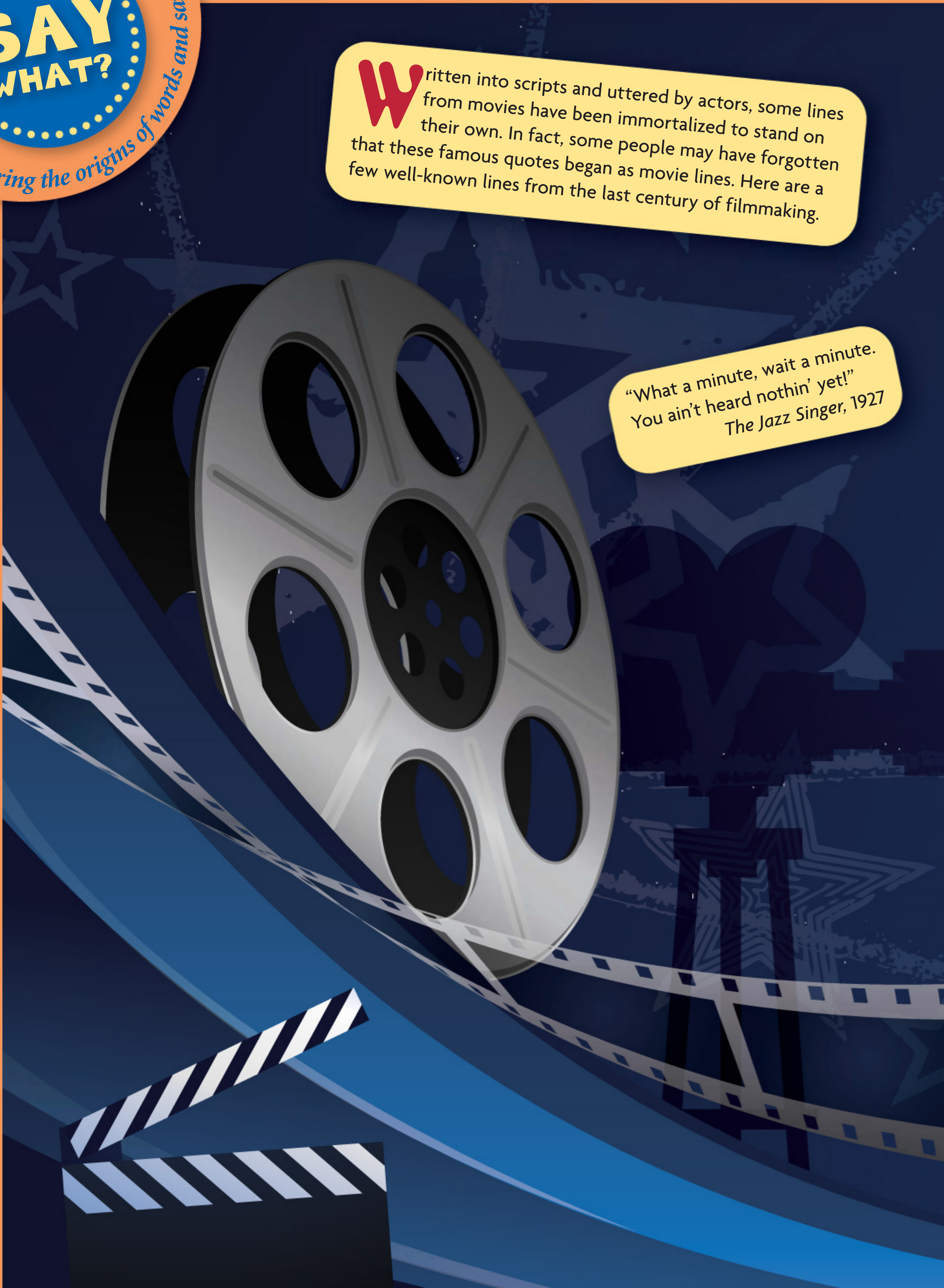
Nigeria's Nollywood

In the 1990s, a major film industry began in Nigeria. Film is expensive, but unused video cassettes were in large supply at that time. Using VHS tapes, Nigerian filmmakers recorded movies and distributed them as videos. The movies were made cheaply and quickly—some film companies made four or five movies a day! Nigerians loved watching movies made by Africans about Africans. A journalist named the country's booming film industry "Nollywood." Many Nigerian filmmakers today have bigger budgets, allowing them to use digital film. They also reach a much wider audience, all around the world.

SAY WHAT?

exploring the origins of words and sayings

Written into scripts and uttered by actors, some lines from movies have been immortalized to stand on their own. In fact, some people may have forgotten that these famous quotes began as movie lines. Here are a few well-known lines from the last century of filmmaking.



"What a minute, wait a minute. You ain't heard nothin' yet!"
The Jazz Singer, 1927

"Here's looking at you, kid."
Casablanca, 1942

"After all, tomorrow is another day!"
Gone With the Wind, 1939

"May the Force be with you."
Star Wars, 1977

"All right, Mr. DeMille, I'm ready for my close-up."
Sunset Blvd., 1950

"I'll be back!"
The Terminator, 1984

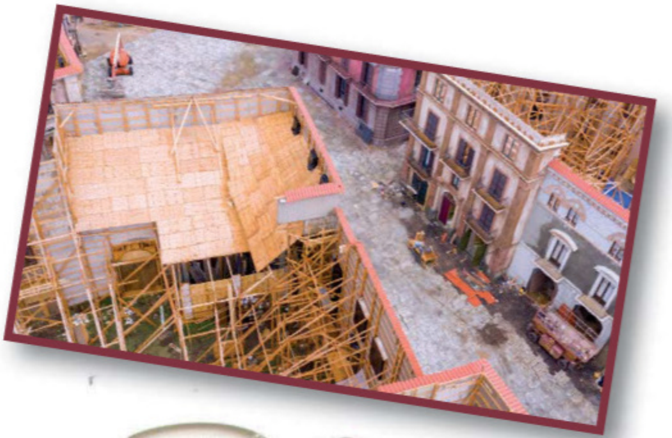
"What we've got here is a failure to communicate."
Cool Hand Luke, 1967

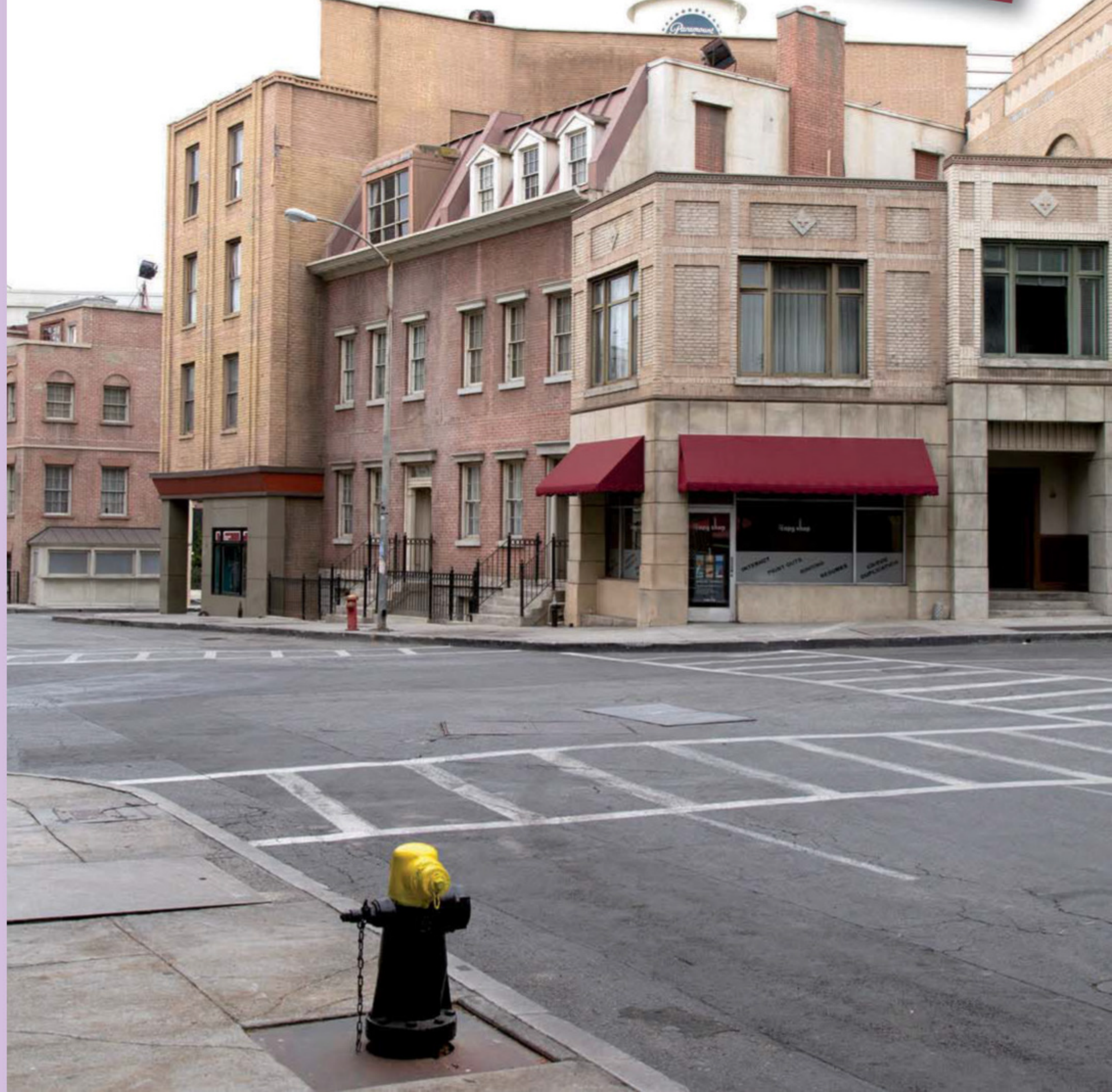
"With great power comes great responsibility."
Spider-Man, 2002

"You can't handle the truth!"
A Few Good Men, 1992

Freeze Frame

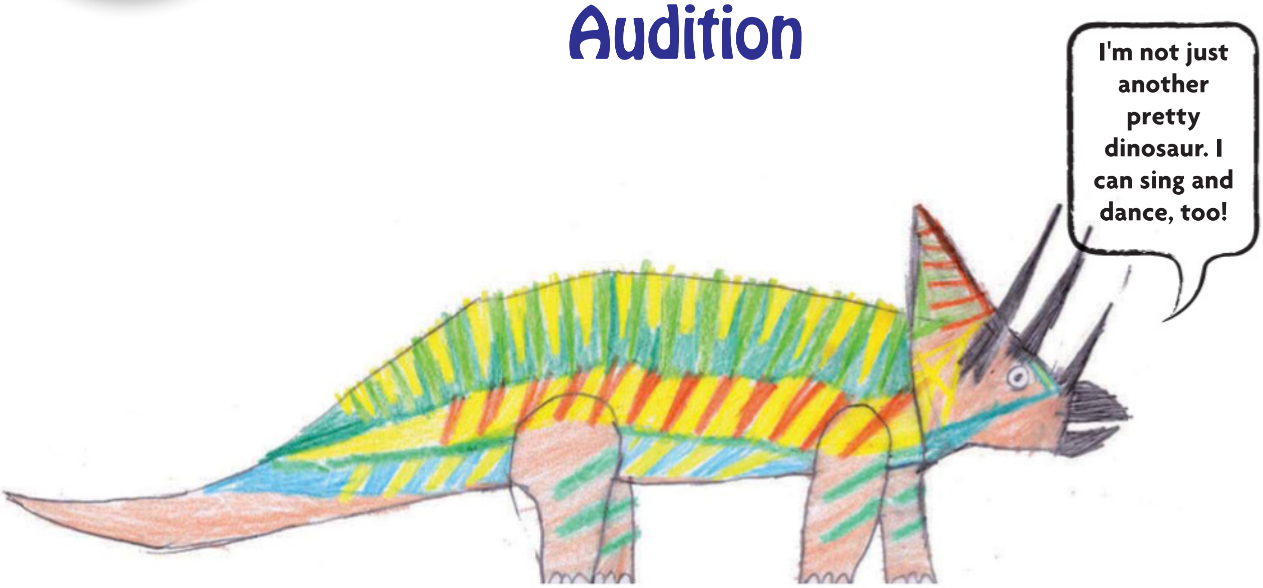
The below photo appears to capture a typical city street, lined with houses and businesses and complete with sidewalks, manhole covers, and road markings. But an aerial view (RIGHT) reveals how Hollywood sets are often just facades, as can be seen by the unfinished, skeletal insides of a behind-the-scenes set.





YOUR LETTERS

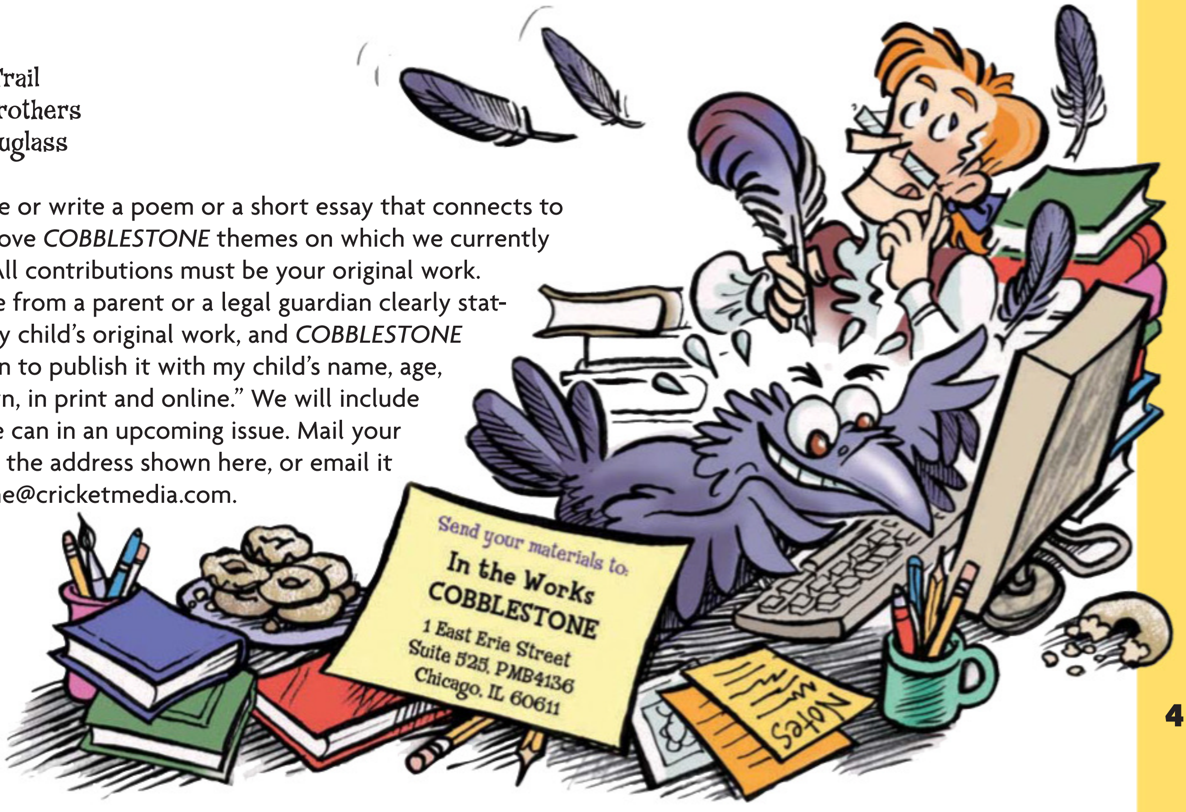
Dinosaur Audition


I'm not just another pretty dinosaur. I can sing and dance, too!

James H., age 8
Marietta, Georgia

The Oregon Trail
The Wright Brothers
Frederick Douglass

Draw a picture or write a poem or a short essay that connects to one of the above *COBBLESTONE* themes on which we currently are working. All contributions must be your original work. Include a note from a parent or a legal guardian clearly stating: “This is my child’s original work, and *COBBLESTONE* has permission to publish it with my child’s name, age, and hometown, in print and online.” We will include as many as we can in an upcoming issue. Mail your submission to the address shown here, or email it to cobblestone@cricketmedia.com.



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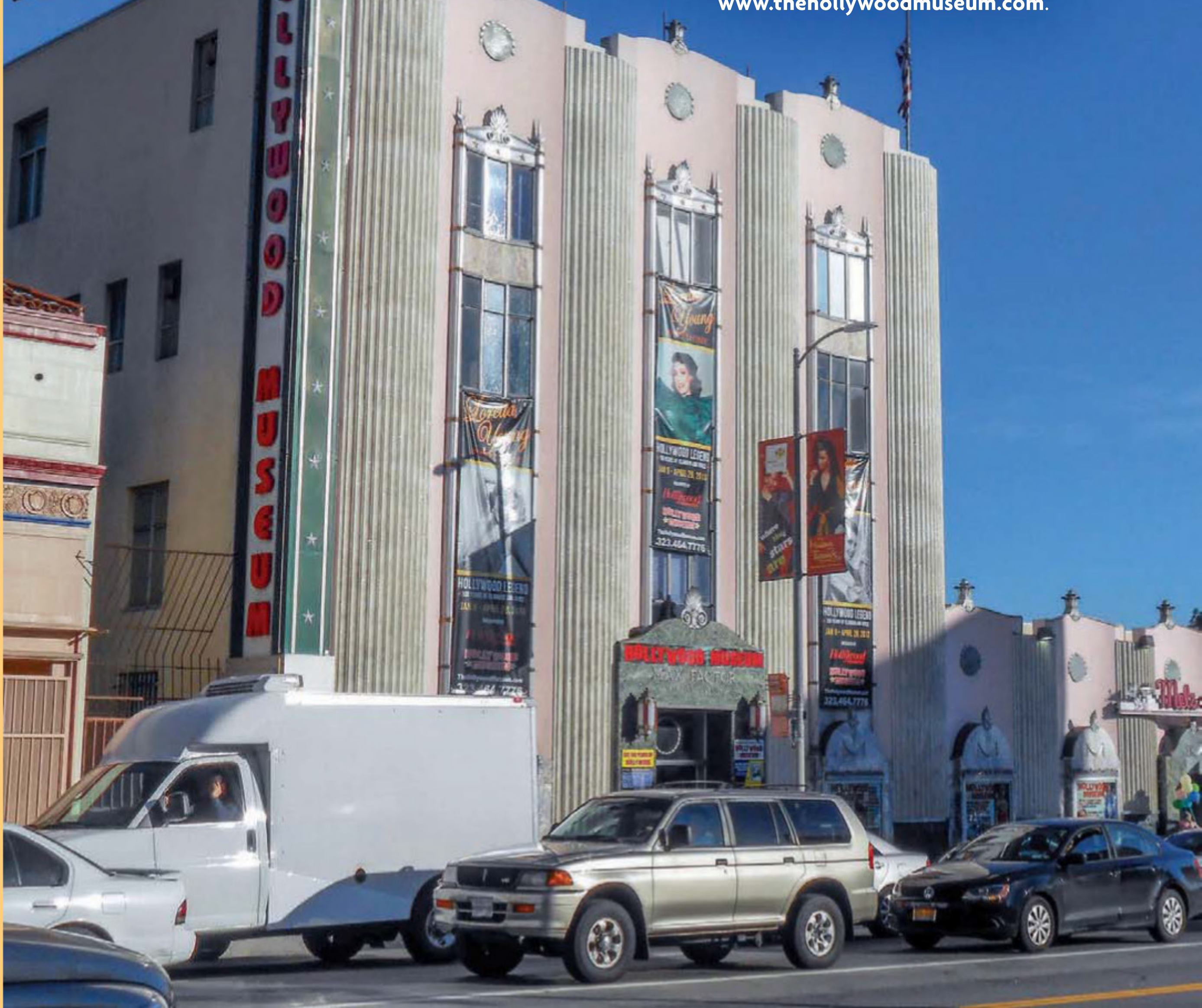
SPOTLIGHT ON...

by Ebenezer

The Hollywood Museum

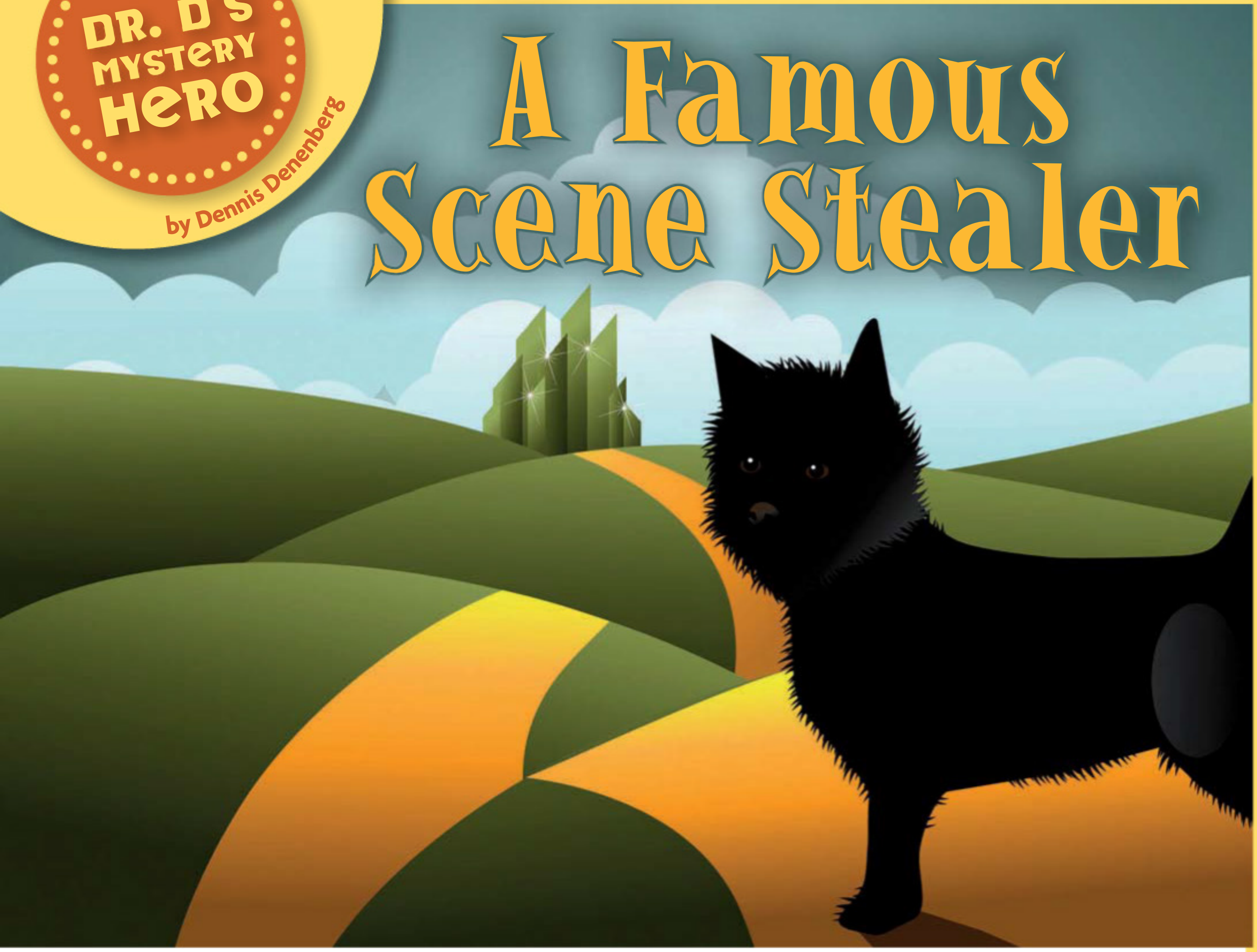
After nearly a decade of renovations, the Hollywood Museum opened in 2003 in the Max Factor Building on Highland Avenue. Max Factor was a cosmetic company founded in the early 1900s that specialized in products for movies and movie stars. The museum's four floors offer 35,000 square feet of exhibit space. The restored lobby captures the building's original art-deco design. Also included on the first floor are the Max Factor makeup rooms as well as a gallery filled with black-and-white photos. The two top floors display everything from original costumes to posters and props from famous Hollywood movies over the years. The museum also holds the largest collection of material related to Marilyn Monroe. Its lower level is the perfect setting for a collection of exhibits and props from Hollywood's "creepy" movies. For more information about this historic museum, go to **www.thehollywoodmuseum.com**.



DR. D'S MYSTERY HERO

by Dennis Denenberg

A Famous Scene Stealer



When people around the world hear the word "Hollywood," they think of amazing movies and talented stars. But some of the industry's famous performers weren't human. This month's mystery hero may be the best known animal to appear in a movie during Hollywood's Golden Age. (Yes, animals can be heroes, too!)

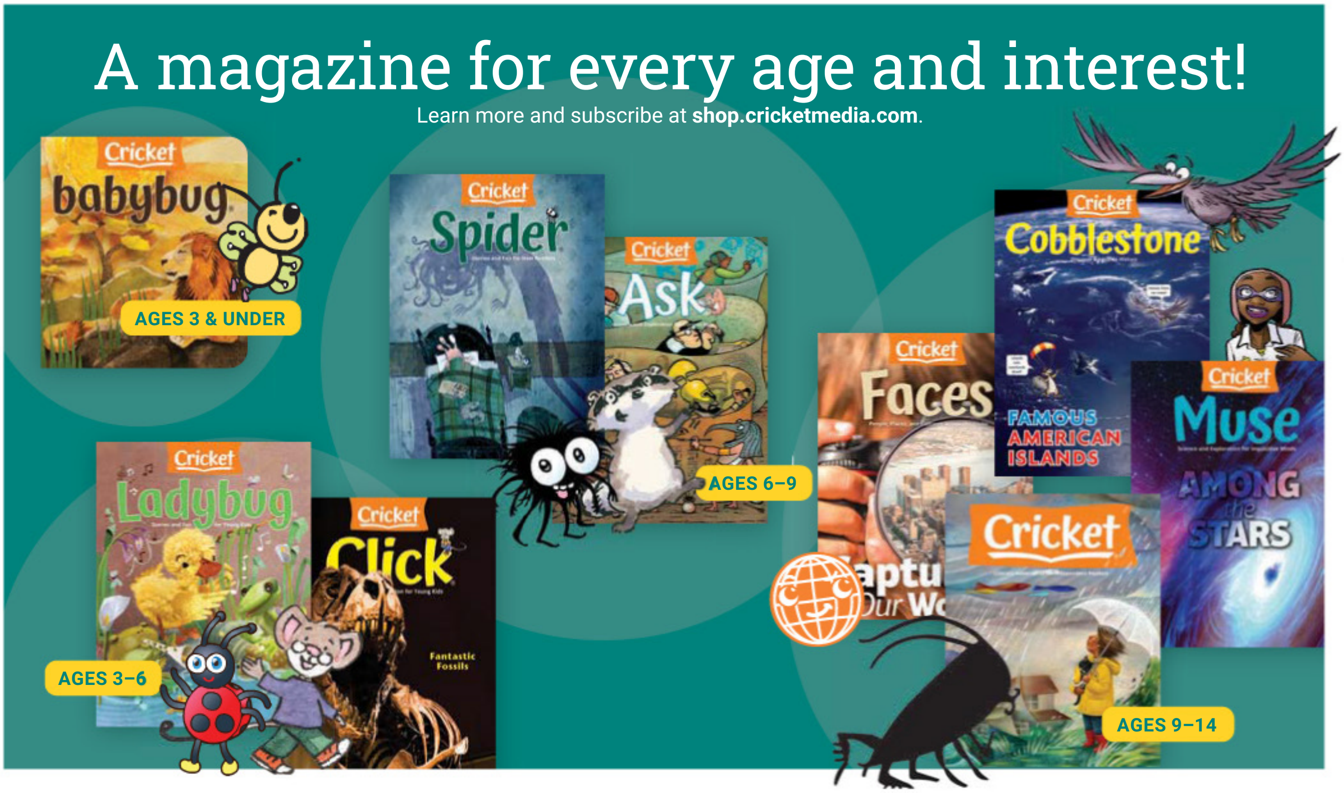
Our hero was a black terrier named Terry. Her owner and trainer, Carl Spitz, was quite proud of his small dog's performing abilities. Over her 11 years in the business, Terry appeared in 23 films. But one specific role in 1939 made her a household name in the United States.

In that now-classic movie, Terry's character is a cheerful and problem-solving canine companion. Our hero shared a lot of screen time with a character named Dorothy. During filming, our hero was injured. She spent two weeks recuperating at the home of "Dorothy," who expressed interest in purchasing her. Spitz declined the offer.

Our mystery hero earned $125 a week during the filming of this famous movie. In today's money, that would be about $2,500! Our four-legged hero earned more money than some human cast members in the film.

Because Terry became so closely associated with this one cinematic classic, Spitz changed her name to her character's name in the film. Today, a monument to this adorable "star" is in Los Angeles's Hollywood Forever Cemetery. Can you guess this month's canine hero and the movie that immortalized her? The answer is on page 49.

"Dr. D"—also known as **Dr. Dennis Denenberg**—loves history and real heroes. For more than 20 years, he's been writing, teaching, and speaking about heroes all over America. Visit www.heroes4us.com to learn all about his award-winning book and his Hero-Virtue trading cards.



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Cricket Spider
Cricket Ask
AGES 6–9
Cricket Ladybug
Cricket Click
Fantastic Fossils
AGES 3–6
Cricket Cobblestone
FAMOUS AMERICAN ISLANDS
Cricket Faces
Cricket Muse
AMONG the STARS
Cricket
AGES 9–14

Make Summer Sizzle

with Our Summer Events

What about causing problems?

JULY

- **1-2** SAT-SUN — **Italian Language Crash Course** ADULT
- **11** TUE — **Spanish/English Pizza Night** FAMILIES
- **14** FRI — **Story Club for Kids: Solving Problems** KIDS
- **15-16** SAT-SUN — **Spanish Crash Course** ADULT
- **15** SAT — **Kids' Mandarin Power Hour** KIDS
- **17-21** MON-FRI — **Language Summer Camp** KIDS SPANISH - AGES 8-12 | MANDARIN - AGES 9+
- **21** FRI — **LADYBUG Event** ADULT
- **25** TUE — **Spanish Literacy Reading Night** KIDS

AUGUST

- **17-21** MON-FRI — **Language Summer Camp** KIDS SPANISH - AGES 8-12 | MANDARIN - AGES 9+
- **18** FRI — **Story Club for Kids: Managing My Fears** KIDS
- **18** FRI — **SPIDER Story Workshop** KIDS
- **19-20** SAT-SUN — **Spanish Crash Course** ADULT
- **22** TUE — **Spanish Literacy Reading Night** KIDS
- **25** FRI — **BABYBUG Tips for Caregivers** ADULT

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¡SÍ! ¡SÍ!
MEWY!
Story workshop? I'm there!

REGISTRATION IS NOW OPEN!

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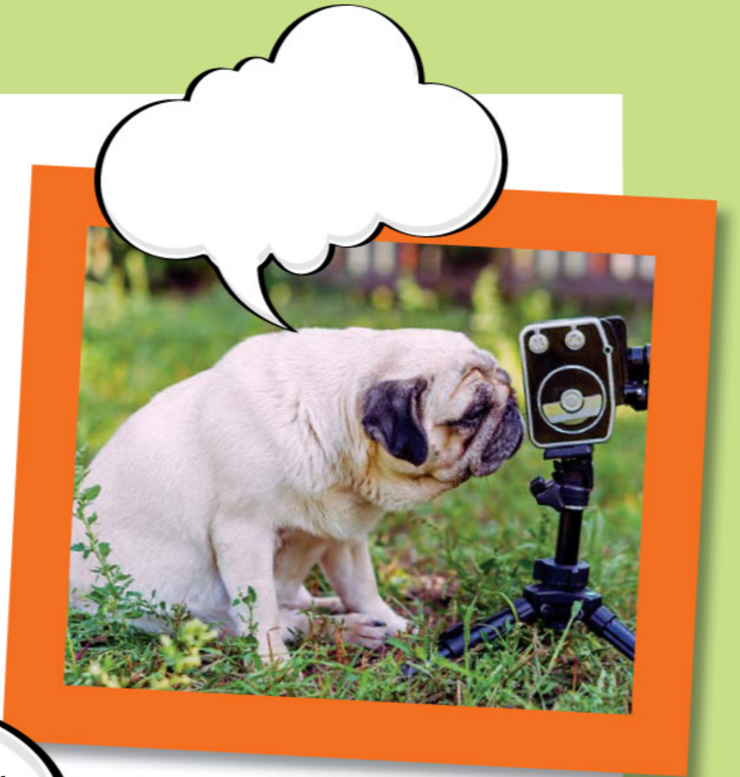
JUST FOR FUN

Hey, kids!

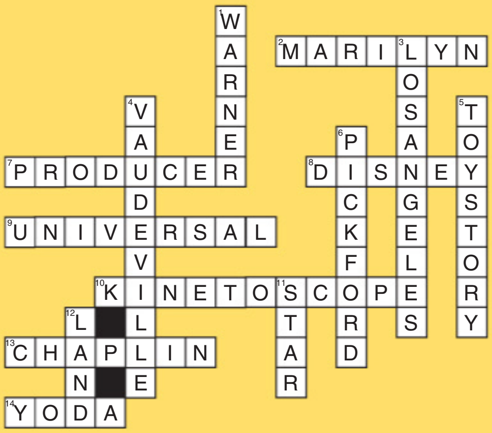
We're looking for a funny caption for this photo. Send your idea, name, and address to: Just for Fun, *COBBLESTONE,* 1 East Erie Street, Suite 525, PMB4136, Chicago, IL 60611, or email it to cobblestone@cricketmedia.com. Include a note from a parent or a legal guardian clearly stating: "This is my child's original work, and *COBBLESTONE* has permission to publish it with my child's name, age, and hometown, in print and online."



Where are the waves? It's too calm to boogie!
Lexi, age 11
Kalispell, Montana
Ladies and gentlemen, the new and improved "doggie paddle"!
Alex Smith, age 10
Springfield, Virginia
This wave is rufff!
Abigail Lash, age 9
South Jordan, Utah
Yo no hablo inglés.
Sammy, age 10
Red Hook, New York

March Winners!

Answers to All About Hollywood Crossword Puzzle from page 36:


1 WARNER
2 MARILYN
3 LOS ANGELES
4 VAUDEVILLE
5 TOY STORY
6 PICKFORD
7 PRODUCER
8 DISNEY
9 UNIVERSAL
10 KINETOSCOPE
11 STAR
12 LAND
13 CHAPLIN
14 YODA

Answer to Dr. D's Mystery Hero from page 47: Toto and the *The Wizard of Oz*

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1st Printing Quad Sussex, Wisconsin June 2023

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July/August 2023 Volume 44 Number 6 cricketmedia.com $6.95

A Majestic Mascot

One star that never gets an actual credit in the films in which his likeness appears is Leo the Lion. Leo is the roaring lion that opens films produced by MGM (Metro-Goldwyn-Mayer) Studios. The idea for a lion as a mascot began in 1916, when the studio was founded as Goldwyn Pictures. Several different lions have appeared in MGM's logo. The first lion, Slats, never actually roared. He just sat there while film rolled. The next lion, Jackie, added a roar. Decades later, studio executives added tiger sounds to make their mascot sound more majestic. Leo has been the mascot face of MGM since 1957. The studio recently released a CGI version of their famous logo based on original footage of Leo.